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EIGHT BELLS

WINSLOW HOMER, N. A.

LENT BY E. L. LUEDER, ESQ.

ONE HUNDRED YEARS OF AMERICAN ART

THE CENTENNIAL EXHIBITION OF THE NATIONAL ACADEMY OF
DESIGN AS SHOWN IN THE CORCORAN GALLERY OF ART

THE National Academy of Design marked the 100th anniversary of its founding by assembling and setting forth in the Corcoran Gallery of Art at Washington, our national capital, a representative collection of works by its members, beginning with those who founded it and embracing those who constitute its ranks today. To accommodate this notable exhibition the Corcoran Gallery of Art displaced all of the exhibits of its permanent collection and gave over its upper floor to this temporary showing.

The National Academy of Design issued a sumptuous illustrated catalogue setting forth not only the list of exhibits and the roster of Academicians, but including also a preface by its president, Mr. E. H. Blashfield; a note on the Schools of the Academy by Mr. DeWitt M. Lockman, N. A.; the Story of the Ranger Fund, by F. Ballard Williams, N. A.; a list of the prize awards and the artists receiving them; and a list of the Ranger Fund purchases and assignments.

There are 520 exhibits, including paintings,



AMOR CARITAS

BY

AUGUSTUS SAINT-GAUDENS, N. A.

sculpture, miniatures, engravings, etchings and architectural work,—a thoroughly representative showing, well chosen and beautifully displayed. The works of deceased Academicians were selected by a special committee; those by living artists were in most instances chosen by the artists themselves. For purposes of insurance the entire collection was valued at approximately \$2,000,000.

Museums and private collectors made generous contribution by way of loans. Among the lenders were almost all the museums in the country, besides the universities of Chicago and Pennsylvania; the Century, Lotos, Salmagundi and Union League Clubs of New York; the several New York dealers and many private collectors. Mr. Thomas B. Clarke of New York and Mr. Mantle Fielding of Philadelphia assisted materially in locating important paintings by early members.

The exhibition was opened formally on the evening of October 17 by the President of the United States. Invitations had been issued in the name of the officers of the Corcoran Gallery of Art to a private view. At nine o'clock the President and Mrs. Coolidge, with the President's military aides, arrived at the Corcoran Gallery, were met at the door by the President and officers of the National Academy of Design, and the President, First Vice-President, and Director of the Corcoran Gallery of Art, and escorted up the grand staircase, followed by members of the Council of the National Academy of Design in orderly procession.

Pausing a moment at the foot of the stairs, the President, by way of formal opening, dropped a cord barring the way. A tour of all the galleries was made. Almost directly the galleries were thrown open to all of the guests, the seventy or more members of the Academy who had come down for the occasion mingling with the interested representatives of Washington society. There was, throughout the evening, excellent music by a local orchestra seated in the lower atrium.

When the Saint-Gaudens memorial exhibition was held in the Corcoran Gallery of Art, Colonel Roosevelt, then President of the United States, attended and made an introductory address, but with that exception this is the first and only exhibition

which has been formally opened by a President of the United States. Never, perhaps, in the history of the Corcoran Gallery of Art has a more interesting exhibition been set forth, or one which has attracted wider attention.

The visitor's first impression was favorable, for on the landing of the broad staircase, facing the entrance, was happily placed a cast of Augustus Saint-Gaudens' beautiful "Amor Caritas." On the staircase to the right and left were statues in bronze by Herbert Adams and Rudolph Evans, Adolph Weinman and Phimister Proctor. On the landing itself were Anna Hyatt Huntington's beautiful figure, "Diana," and Attilio Piccirilli's "Fragilina." Here, too, were busts of Augustus Saint-Gaudens by John Flanagan, and of J. Alden Weir by Olin L. Warner. Other sculpture by well-known Academicians was grouped in the center of the upper atrium and placed throughout the galleries, lending interest and decorative effect. The committee charged with the responsibility of collecting the sculpture did well in securing, for this display, representatives of the work of John Rogers, J. Q. A. Ward, H. K. Brown, as well as of those later men and women who are in the forefront of present-day producers—Daniel Chester French, Lorado Taft, Mahonri Young, Paulanship, Andrew O'Connor, Herman A. MacNeil, Frederick MacMonnies, Abastenia Eberle and Evelyn B. Longman, not to mention all.

To some extent the arrangement of the paintings was made chronological. Two galleries were given over chiefly to the work of the early Academicians, the first rebels who brought about the founding of the Academy as a protest against conservatism, and the men of the Hudson River School, those who first turned to typical American subjects with the intent of developing a genuinely native art. Some of these works seem to us today feeble and fumbling, but before many we must still stand with bared head. Indeed the wonder is how they did so well, knowing so little. Particularly is this true of our early portrait painters. Included in this exhibition was a portrait of William Potts Dewees, by John Neagle, lent by the University of Pennsylvania, which dares comparison with the best of the British school, not excluding Raeburn.



PORTRAIT OF DR. WILLIAM POTTS DEWEES

BY

JOHN NEAGLE, H. N. A.

LENT BY THE UNIVERSITY OF PENNSYLVANIA

Portraits of Mrs. Elizabeth Tucker Salisbury by Chester Harding, Mrs. Thomas Goulding by Charles L. Elliott, and President Madison by Asher B. Durand are all notable works which might well be given place in any great collection.

Of course there are many old friends in this exhibition—pictures which give eminence to the permanent collections of our foremost museums; paintings which, through the generosity of their owners, have appeared time and again in exhibitions but which for this reason are none the less significant; such, for instance, as Thayer's beautiful "Caritas"; John W. Alexander's "Pot of Basil"; Duveneck's portrait of Prof. Loeffts; Sargent's masterly portrait of Miss Wertheimer—"A Vele Gonfie"; Winslow Homer's "Eight Bells," and "The Muse of Painting" by John LaFarge.

Among the representatives of early landscape painting in America and the Hudson River School were paintings by Thomas Cole, "The Valley of the Vauclease"; "A Swiss Scene," by Casilear; "The Three Columns" by Frederick E. Church, which might well hold its own beside a Richard Wilson; and "The Parthenon" by Sanford R. Gifford.

Representing the story-telling period were works by Eastman Johnson—"The Drummer Boy"; by Thomas Hovenden—"The Last Moments of John Brown"; and by J. G. Brown—"The Bootblack."

Occupying the place of honor on the center of the long wall in the south gallery was placed Mr. E. H. Blashfield's beautiful allegorical painting, "Academia," made especially for this exhibition, a superb figure of a woman standing on an open portico, beyond which, across the river, is seen the city of New York. In one hand she holds a palm, the emblem of honor; in the other a bridle and spur, representing the attributes of the Academy. Behind her, typifying aspiration, is a superb white cloud towering to heaven. Never has the distinguished President of the Academy produced a more beautiful or noble work. A portrait of Mr. Blashfield by Ernest Ipsen was modestly displayed in an adjacent gallery and evoked highest commendation, both as a likeness and for artistic rendition.

Terminating the long vista of the east galleries was seen Gari Melchers' charming painting, "The Communicant," lent by



DIANA

BY

ANNA HYATT HUNTINGTON, N. A.

A FULL-SIZE BRONZE, EFFECTIVELY PLACED ON THE LAND-
ING OF THE GRAND STAIRWAY, WHEN THE CENTENNIAL
EXHIBITION WAS HELD IN THE CORCORAN GALLERY OF ART



PORTRAIT OF MRS. THOMAS GOULDING

BY

CHARLES L. ELLIOTT, N. A.

PERMANENT COLLECTION, NATIONAL ACADEMY OF DESIGN



PORTRAIT OF MRS. ELIZABETH TUCKER SALISBURY

BY

CHESTER HARDING, H. N. A.

LENT BY THE WORCESTER ART MUSEUM



VALLEY OF THE VAUCLEUSE THOMAS COLE, N. A.
 LENT BY THE METROPOLITAN MUSEUM OF ART



SWISS SCENE

JOHN W. CASILEAR, N. A.

PERMANENT COLLECTION, NATIONAL ACADEMY OF DESIGN

Charles M. Swift. To the right and left of "Academia" hung superb winter landscapes by Gardner Symons and Hobart Nichols, and beyond, again, to either side,

examples of the works of such well-known men as Durand, Smillie, Cole, Blum, Benson, Platt, Woodbury, Bellows, Childe Hassam and Joseph Pennell; the latter to such dis-



THE WOUNDED DRUMMER BOY

EASTMAN JOHNSON, N. A.

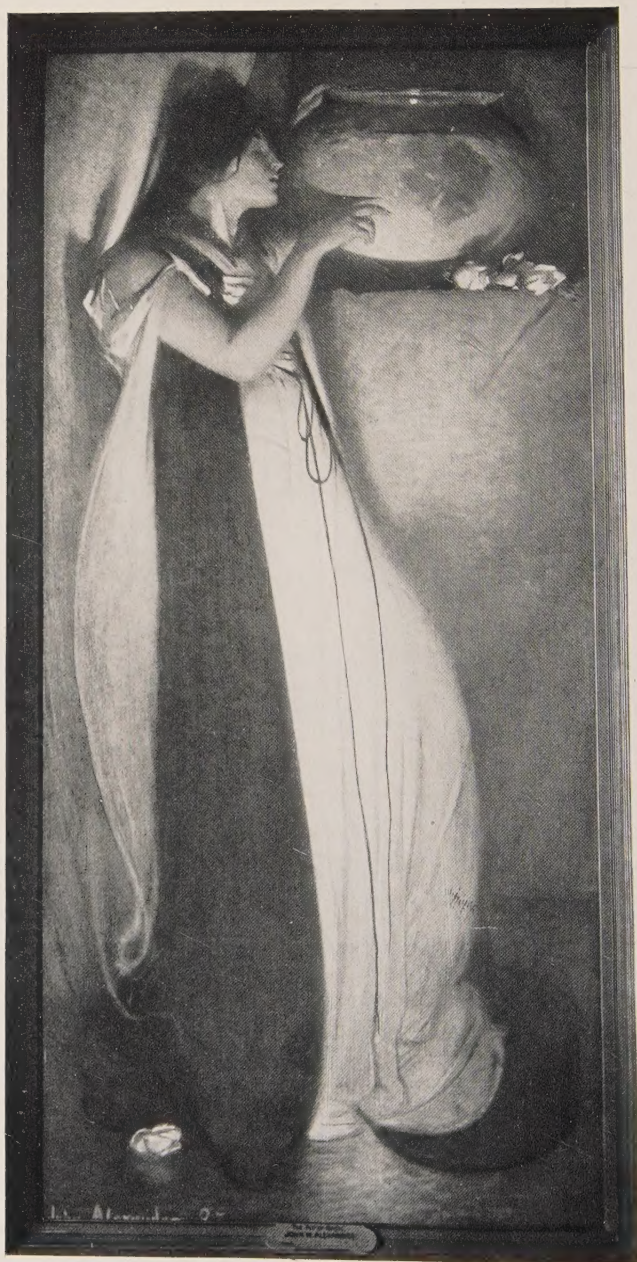
LENT BY THE UNION LEAGUE CLUB, NEW YORK

were seen Cecilia Beaux's masterly double portrait of Mrs. James B. Drinker and son, and Louis Betts' "Portrait of a Lady."

As the exhibition was arranged in the Corcoran Gallery of Art, the south wall of the atrium was entirely given over to etchings, engravings, lithographs and mezzotints by Academicians; the north wall to architectural works. The former included

tinguished figures in the field of architecture as Henry Bacon, Robert S. Peabody, Donn Barber, Frank Miles Day, Bertram G. Goodhue, Cass Gilbert, John Russell Pope, John M. Carrere, Charles F. McKim and, going back a hundred years, Ithiel Town.

There was also a case of miniatures, including Morse's miniature of himself; a miniature of Cadet Alfred Sully, by Thomas



THE POT OF BASIL

BY

JOHN W. ALEXANDER, N. A.

LENT BY THE MUSEUM OF FINE ARTS, BOSTON



CARITAS

BY

ABBOTT H. THAYER, N. A.

LENT BY THE MUSEUM OF FINE ARTS, BOSTON



COURTESY OF THE GRAND CENTRAL ART GALLERIES

"A VELE GONFIE"
PORTRAIT OF MISS WERTHEIMER

BY
JOHN SINGER SARGENT, N. A.



EDWIN H. BLASHFIELD, N. A.

PRESIDENT, THE NATIONAL ACADEMY OF DESIGN

BY

ERNEST L. IPSEN, N. A.



MOUNT LAFAYETTE

CHAUNCEY F. RYDER, N. A.



THE OLD MILL

W. GRANVILLE SMITH, N. A.



NEW AMERICANS

F. LUIS MORA, N. A.

Sully; one of C. G. Wright, N. A., Engraver, by Henry Inman; two beautiful miniatures of Captain and Mrs. Charles Tyler Savage, by Nathaniel Rogers; four beautifully painted portraits by Alfred Agate; and contemporary works by Laura Coombs Hills and William J. Baer. In addition to these there was a case of medals by Laura Gardin Fraser.

No attempt was made to arrange the pictures in the Corcoran Gallery according to schools, and this was well, for it gave indication to the visiting public that there are no boundary lines in art, but that, to the contrary, all art is harmonious, founded

upon the same basic principles. Certainly the landscape painters today are painting in a very different style from those of fifty years ago, and there is a splendor and a vigor, a freshness of vision in their works which those of the earlier men lacked.

The average of merit in this exhibition naturally was high, inasmuch as it comprised, and comprises, representative works of those who have won recognition. An interesting feature of the exhibition is the fact that there were no awards; and that for this reason there was no lack of interest on the part of the public or willingness to cooperate on the part of the painters goes to show the

possibility of dispensing with this misleading feature of current shows, provocative of perpetual misunderstanding.

After being shown for four weeks in Washington, this exhibition was transferred to the Grand Central Galleries, New York, where it will be set forth, doubtless equally handsomely, during December. It was well, however, that it could have its opening in Washington, thus emphasizing the national character of the organization and bringing to the attention of those who are at the head

of the Government the significant achievement of our American painters as a corporate part of our national life.

The committee of arrangements who assembled the collection has good reason for satisfaction. Theirs was indeed a difficult task, and proportionately theirs a brilliant achievement. This Centennial Exhibition of the National Academy of Design will certainly hereafter be regarded as one of the mile-stones marking the way of progress in this field.



NUDE

UBALDO OPII

AWARDED SECOND PRIZE, CARNEGIE INTERNATIONAL EXHIBITION, PITTSBURGH

AWARDS IN THE INTERNATIONAL AT PITTSBURGH

AWARDS in the Twenty-fourth International Exhibition of Paintings which is now being held at the Carnegie Institute, Pittsburgh, were made as follows: First prize of \$1,500 to Henri Eugene Le Sidaner, of France, for a painting entitled "Window on the Bay of Villefranche"; second prize of \$1,000 to Ubaldo Oppi, an Italian artist, for

a painting entitled "Nude"; and third prize of \$500 to Charles W. Hawthorne, for his painting, "The Captain, the Cook and the First Mate." The first honorable mention, which carries with it an award of \$300, was won by Louis Legrand, of Paris, France. Henry Bishop of London, Leon Kroll of New York and Rosalie Emslie of Otford,

BLUE AND SILVER

BY]

EMILY COURT

AWARDED ALLEGHENY COUNTY GARDEN
CLUB PRIZE



WINDOW
ON THE BAY OF
VILLEFRANCHE

BY

HENRI EUGENE
LE SIDANER

AWARDED FIRST PRIZE



THE CAPTAIN, THE COOK AND THE FIRST MATE

CHARLES W. HAWTHORNE

AWARDED THIRD PRIZE, CARNEGIE INTERNATIONAL EXHIBITION, PITTSBURGH



YOUNG WOMEN

LEON KRÖLL

AWARDED HONORABLE MENTION, CARNEGIE INTERNATIONAL EXHIBITION, PITTSBURGH

Seven Oaks, England, also were awarded honorable mentions. A special prize of \$500, offered this year for the first time by the Garden Club of Allegheny County, Pa., for the best flower or garden painting, was awarded to Emily Court of London, England.

This is the third honor which has been conferred upon Henri Le Sidaner in Carnegie Institute Internationals. In 1901 he was awarded honorable mention, and in 1908 his painting, entitled "The Grand Canal—Moonlight," was awarded the second prize and was purchased for the permanent collection of the Institute. At the 20th International in 1921 a special gallery was set aside for the showing of 25 of his paintings. He is represented in a number of private collections in Pittsburgh, as well as in many of the galleries of Europe. Ubaldo Oppi, the

second prize winner, is one of the younger Italian artists, and is a new contributor to these International exhibitions.

This is one of the largest Internationals which the Carnegie Institute has ever set forth in its galleries, 488 paintings being shown. Of this number, 366 are from Europe and 122 from this country. Thirteen different nations are here represented, including, for the first time since 1914, Germany and Austria.

After the close of the exhibition on December 6, the entire European section will be shown successively at the Philadelphia Art Club (January 2 to February 15), at the Grand Central Galleries, New York (March 7 to April 21), and at the City Art Museum, St. Louis (May 15 to July 1).

J. O'C.

MEETING OF THE BOARD OF DIRECTORS AMERICAN FEDERATION OF ARTS

A MEETING of the Board of Directors of the American Federation of Arts was held in New York on the afternoon of October 22. Those in attendance were: Mr. Robert W. de Forest, Mr. Herbert Adams, Mrs. John W. Alexander, Mr. George G. Booth, Mr. Andrew Wright Crawford, Mr. Royal B. Farnum, Mr. Francis C. Jones, Mr. Henry W. Kent, Mr. Frederick P. Keppel, Miss Florence N. Levy, Mr. Arthur W. Page, Mrs. Gustav Radeke, Mr. Edward Robinson, Hon. Elihu Root, Mr. Homer Saint-Gaudens, and, by invitation, Miss Leila Mechlin, Secretary; Mr. Cuthbert Lee, Associate Secretary; Mr. Richard F. Bach, Extension Secretary, and Mr. Huger Elliott, Director of Educational Work at the Metropolitan Museum of Art.

Mr. de Forest presided.

The first business of the meeting was the annual election, which resulted as follows: the unanimous re-election of Mr. Robert W. de Forest, President; Mr. H. K. Bixby, First Vice-President; the following Vice-Presidents: Miss Cecilia Beaux, Mr. E. H. Blashfield, Hon. Robert Woods Bliss, Mrs. George Blumenthal, Mr. Howell C. Brown, Mr.

C. T. Crocker, Mr. William O. Goodman, Mr. Morris Gray, Mr. A. A. Hamerschlag, Mr. Edgar L. Hewett, Mr. Archer M. Huntington, Mr. Ralph King, Mr. John F. Lewis, Mr. E. D. Libbey, Mr. Frank G. Logan, Hon. A. W. Mellon, Hon. John Barton Payne, Mr. William B. Sanders, Mr. John R. Van Derlip, Hon. Charles D. Walcott and Hon. Henry White; Miss Leila Mechlin, Secretary; and Mr. F. A. Delano, Treasurer.

It was agreed to make art in the schools and colleges the chief objective of the organization at the present time. Mr. Root, speaking on this subject, said that the same difficulty confronts us here as in other fields of education—the need of specially trained teachers. He urged strongly the importance of developing a love of art in the young, through contact and through the enthusiasm of experienced leaders. On authority of the Board, the President appointed a special committee consisting of Mr. Huger Elliott, Chairman; Mr. Henry W. Kent, and Mr. Royal Bailey Farnum to report on existing conditions and to prepare a programme for further activity in this field and along these lines.

Announcement was made that the next annual convention would be held in Washington May 12, 13 and 14. The following Committee on Convention was appointed: Mr. Homer Saint-Gaudens, Miss Florence N. Levy, Mr. Arthur W. Page and Miss Leila Mechlin.

The Board of Directors put themselves on record as in favor of the repeal of the sales tax on art, imposed during the war and still in effect, on the grounds that the American Federation of Arts is against taxation of art.

It was voted to arrange for a series of Radio Talks on art to be given during February and March of the present year, and a more extended series next season.

Mr. Farnum reported the aims and objectives of the Federated Council on Art Education.

Mr. Keppel briefly outlined the action taken by the Carnegie Corporation with reference to the establishment of fellowships in art, the issuance of equipment for art study in the various colleges, and the compilation of lists of photographs and of 250 books recommended for the use of college art departments.

The possibility of sending out one-man exhibitions of industrial art—executed work—through the cooperation of designers and manufacturers; the advisability of sending out a field secretary and travelling salesman with one or more of the Federation's travelling exhibitions of American paintings, with

the purpose of increasing the purchase of paintings; and the issuance of a popular pamphlet, making available to the masses material on art appreciation, were all given thoughtful consideration.

The Secretary, in her report, announced the addition of several organizations as chapters, the total number of chapters now exceeding 400, and the membership of these affiliated organizations approximately 100,000.

Announcement was also made that Mr. Ralph King of Cleveland had become a Life Member, making the number of life members twelve.

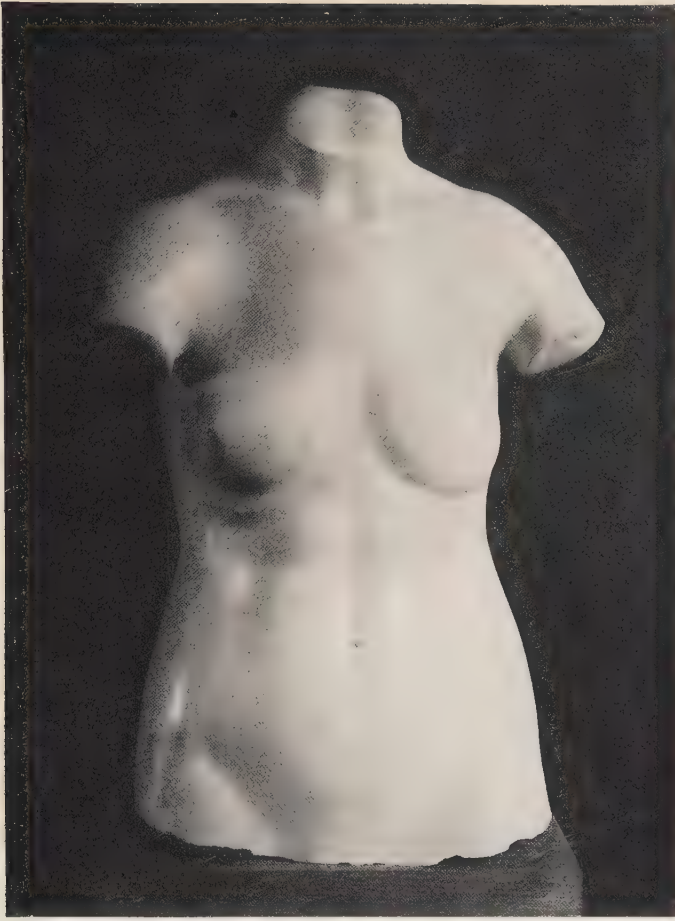
The following day a meeting of the Committee on Art Museum Extension, consisting of Mr. L. Earle Rowe, Miss Florence N. Levy, Mr. Henry W. Kent, Mr. F. Allen Whiting, Mr. Homer Saint-Gaudens and Miss Leila Mechlin, was held at the Metropolitan Museum, all but Mr. Whiting being present. This committee voted to recommend to the Board of Directors the publication, by the Federation, of a pamphlet on *How to Start a Museum*, a non-technical treatise which might serve to help germinate the art museum idea. It was also recommended that the Federation be prepared to send out, on request, speakers and museum experts who could assist those who were working to this end, to enthuse the local public and to advise in the matter of the first steps.

THE ANNUAL AMERICAN EXHIBITION AT THE ART INSTITUTE OF CHICAGO

BY KAREN FISK

WE AMERICANS, the most self-conscious people on earth, according to recent notes by Mr. Sinclair Lewis, are always questioning the significance of our accomplishments in the arts. We worry. Is this book, painting, or jazz tune an authentic expression of the American genius, a true reflection of the American scene? Are we interpreting America aright to ourselves, our neighbors, the world? When an

exhibition of contemporary works of arts, gathered from all parts of the country, is hung, we figure up percentages and try to strike an average, from which we postulate a prognosis. We are inclined to ask of our artists that they be carriers of the American message. We are a young nation, we say, and full of energy, and this we must translate into terms of art. Locomotives and skyscrapers and the movies are our contribu-



CAEN STONE TORSO

EMIL ZETTLER

AWARDED WILLIAM M. R. FRENCH MEMORIAL GOLD MEDAL

tions to civilization, and they must be expressed, or, at any rate, their motivating spirit. A certain superficial violence, a rolling of drums to simulate thunder, is thus sometimes mistaken for the real thing, and we may be led to proclaim any blast sufficiently loud as the voice of America, forgetting that there is no reason why this voice should not, if it please, "roar you as gently as any suckling dove."

All this prefaces the statement that the Thirty-eighth Annual Exhibition of American Paintings and Sculpture opened at the Art Institute of Chicago on October 29, to remain until December 13, and that the works there on view may or may not be considered as bearing a national message,

but that individually there are any number of artists represented who are alive and breathing vitality into their creations. To me it is incidental that, taking random examples, John Sloan should paint "New York from Greenwich Village," that John R. Grabach should choose "Lower New York" as a subject, that Guy Pene DuBois and George Luks should draw upon the night club for "Accordeon Player" and "Jazz Artist." I am glad they went no farther afield for their settings, but the mere choice of scene does not insure significant or "national" art. Take a negative example. Walter Ufer in "Luncheon at Lone Locust" shows the type of setting which many critics consider the essence of



MYSELF

LEOPOLD SEYFFERT

AWARDED THE MR. AND MRS. FRANK G. LOGAN MEDAL AND PRIZE FOR PORTRAITURE

Americanism, yet the presence of a red Indian and the suggestion of distant mountainous splendor do not make up for indirectness of attack. Sloan and Grabach, on the other hand (and they are only illustrative of a large number), succeed not because they have chosen a certain street or city or continent to picture, but because they have infused their material with a sense of their own individuality. We have learned to expect a high average of technical fluency in these exhibitions; what makes one year's show more or less interesting than its predecessors is the inclusion of works that are, on their own account, vital. A tour of the

Chicago exhibition reveals a number of such works.

The prize awards are pretty well distributed through the galleries, and since the gold ribbons always attract attention and interest, it may be as well to mention them first rather than to attempt to go through the rooms one by one. It is curious to note that, while sculpture always seems to play a minor rôle in the exhibitions and is often overshadowed by its more brilliant and insistent sister art, four out of the ten awards in this show were given to sculptors. The Mr. and Mrs. Frank G. Logan medal and prize was awarded to Albin Polasek for



CHEZ MOUQUIN

WILLIAM J. GLACKENS

PURCHASED FOR THE ART INSTITUTE OF CHICAGO

"Unfettered." This charming figure, its grace enhanced by the simplicity of its presentation, is typical of Mr. Polasek's more idyllic mood. Free in gesture as in name, she springs upward. The committee could not have hesitated long in awarding the second Logan prize, which is given for portraiture. In Leopold Seyffert's self-portrait there is the spirit and dash which, for some years past, this artist has subordinated to the making of pleasing commissioned works. For his study of himself he rolled up the sleeves of his blue shirt, faced the mirror, and set to. The paint is as rich as salad dressing; fat, unctuous,

smooth. How the painter must have enjoyed laying it on in swift, unswerving strokes! Another Seyffert portrait is less satisfactory, following the Sargent tradition of regal pose and gleam of satin without the Sargent glow. Chester Beach's spirited "Sea Horse" took the Potter Palmer gold medal and prize. The Mrs. Keith Spalding prize for sculpture was given to an unusual piece by Estelle R. Kohn. "Maturity," a marble relief, is a thoughtful work in distinctly Oriental mood. What allegory the sculptor had in mind when she made this enigmatic figure with the bird, I do not know, but she has handled her material with



THE CONSOLATION OF ARIADNE

RUSSELL COWLES

AWARDED THE NORMAN WAIT HARRIS SILVER MEDAL AND PRIZE

understanding, and the work has dignity and something more than superficial grace. The Norman Wait Harris silver medal was awarded to Russell Cowles' "Consolation of Ariadne," a subject and composition suggestive of Bryson Burroughs, who is represented by a small painting, "Arcady." Henry R. Rittenberg's "Still Life" won the Harris bronze medal. His is a canvas to be admired for its workmanlike quality and the fidelity of its execution. Of unpretentious but sober paintings like this, the public, thinking no doubt of apple trees in bloom and remembered faces of pretty girls, is apt to ask: "Why couldn't he have chosen another subject?" The new M. V. Kohnstamm prize went to Mary Clay's portrait of "Elizabeth," another work more sincere than spectacular. W. G. Adams' "The Little Dancer" was awarded the Mr. and Mrs. Augustus S. Peabody prize for a

painting by "one of the younger artists." The William M. R. French gold medal was well bestowed upon Emil Zettler for his "Caen Stone Torso." Mr. Zettler looked upon his material and found it good, wherefore he tampered with it as little as possible, bringing out its own life by suggesting rather than insisting upon the representation of a human figure. The Martin B. Cahn prize was given to a young painter, Paul Trebilcock, until recently a student in the school, who in a self-portrait made clever use of conventional properties—gloves, up-turned ulster collar, shell-rimmed glasses—in fashioning a design.

Thus recognized artists and their younger co-workers shared in the awards. Of the exhibition as a whole the same is true. The familiar names and the new are written one beside the other, excellence having been the sole aim of the jury. Many works are

worthy of place in this review. To mention all! would be to do justice to none. The first painting that strikes your eye as you enter the galleries is Leon Kroll's "My

father and establishes a slow swinging rhythm to which the other elements contribute sharper accents. The father is admirably and economically characterized.



LILLIAN GISH AS ROMOLA

NICHOLAI FECHIN

PURCHASED FOR THE ART INSTITUTE OF CHICAGO

Wife's Family," a large group recently painted in France, Mrs. Kroll's birthplace, and the artist's present place of residence. To the three female figures, mother and two daughters, Mr. Kroll has given his familiar quality of monumental grace, which is becoming perhaps a trifle mannered, although the foremost figure of the young woman in half-reclining position is splendidly

A rich green-blue background of trees and water is characteristically Kroll. Abram Poole's "Spanish Sisters" is cool and suave, the twin faces suggesting Goya's Duchess of Alba, though the American's formal elegance derives not at all from the Spaniard's impetuosity. His "Davidova" is not lacking in distinction, even though its full possibilities may not have been realized.

Two figure paintings hanging in the exhibition have already been purchased for the museum's permanent collections. Nicholai Fechin's portrait of Lillian Gish as Romola, purchased through the Goodman Fund, has caught the sitter's wistful charm and enhanced it by a sensitive use of color. Her lavender gown, which of course the film did not suggest, is admirably set off against a rich, many-colored background. An early painting by William J. Glackens, entitled "Chez Mouquin," has been presented to the Institute by the Friends of American Art. It is interesting to compare this record of what one writer calls the "mauve decade" with "Hobby Horse," a more recent work of Mr. Glackens, also hanging in the exhibition, in which the influence of Renoir is clear.

Eugene Speicher's two portraits of young women, "The Plum Colored Jacket" and "Sara Rivers," and his head, "Southern Slav," are typical of an artist of whom we have learned to expect serenity and poise. Characterized each by some note of distinction but here listed together for lack of space are other outstanding portraits and figure paintings: Wayman Adams' "Photographer of Fine Arts," William Auerbach-Levy's distinguished canvases, "Girl of Yesterday," "Michael Brennan" and "Father and Daughter"; Randall Davey's "Cow Boy," Sidney E. Dickinson's "The Pink Curtain," John R. Grabach's "Nude and Cats," Charles W. Hawthorne's "Captain's Wife," Robert Henri's "Consuelo in

Black," Kyohei Inukai's "Myself," Jean MacLane's "The Artist's Family" and her husband, John C. Johanson's companion "Evening Hour," Kenneth Hayes Miller's "Ingenué" and Malcolm Parcell's "Helen Louine."

"Joyous Maytime" is a last fresh and sunny message from the late Willard L. Metcalf. "Fields of Golden Rod" is a characteristic work by John E. Costigan, and there are landscapes by Charles S. Chapman, Ernest Lawson, Hayley Lever, George Oberteuffer, E. W. Redfield, W. E. Schofield, and Guy Wiggins. William R. Ritschel, Douglas E. Parshall and Charles Woodbury contribute vivid sea paintings. Gifford Beal, Margery A. Ryerson, Robert Spencer and Jerome Myers have set down their varying reactions to the movement and urge of cities. Ross Moffett's "Planting Potatoes" is a page torn from "The Peasants" or "The Growth of the Soil." By far the finest of the still life paintings is Dines Carlsen's "Flemish Tapestry," the apparent realism of which masks the thoughtfulness of plan and flawlessness of technique.

Sculpture is represented by smaller pieces, for the most part, but there is plenty of variety in the humor of Gertrude K. Lathrop's Abyssinian guinea-pig, the elegance of Paulanship's "Europa," the refinement of Simon Moselsio's little wood figure of "Chastity," the decorative quality of Leo Friedlander's portrait of his wife, and the striking realism of Quinn's head of Kroll.

THE BELLOWS MEMORIAL EXHIBITION

METROPOLITAN MUSEUM OF ART

A MEMORIAL exhibition of paintings, drawings and lithographs by George W. Bellows was held in the Metropolitan Museum of Art, New York, from October 12 until November 22. The paintings were hung in the large exhibition gallery, D. 6, which is reserved commonly for special exhibitions, while the drawings and lithographs were in a small adjacent gallery.

This was an uncommon honor, one of the

highest honors which could be accorded an American painter; an honor, as one of his biographers has already pointed out, heretofore obtained by nine, only, of our native masters—Whistler, Winslow Homer, Chase, Thomas Eakins, Ryder, Abbott Thayer, George Fuller, F. E. Church, and Alden Weir. All of these painters enjoyed longer life than George Bellows.

"This tribute by the Metropolitan



ANNE IN WHITE

GEORGE W. BELLOWS

LENT BY CARNEGIE INSTITUTE, PITTSBURGH

Museum to a painter who made anarchy so much of an avocation, and who paid such negligible heed to 'schools' and the ratified formulae of art, should," Frank Crowninshield says in his introduction to the beautiful catalogue of the Bellows Memorial Exhibition, "hearten every vigorous and original young painter in America." "George Bellows," he tells us in his sympathetic and admirable tribute, "during his nineteen years of work, painted exactly as he pleased. He paid no heed to what, at the moment, was lucrative or fashionable; sought no distinguished patrons; adopted no clichés; and flew, with singular persistency, in the

face of public taste. . . . And yet, today, nine months after his death, Europe is asking for a loan exhibition of his work; writers are preparing monographs; his lithographs are being sought out as if they bore the name of Daumier or of Delacroix; the British Museum is beginning a collection of his prints; while dealers, museums and patrons of art have begun to pay for his work what the artist himself would have deemed fantastic prices."

The memorial exhibition at the Metropolitan Museum explained why this is. It was an impressive show. Every artist does not gain through the aggregation of his



GRAMERCY PARK, SPRING

GEORGE W. BELLOWS



POLO GAME AT LAKEWOOD

LENT BY COLUMBUS GALLERY OF FINE ARTS

GEORGE W. BELLOWS

works; George Bellows does. No one could have stood in the presence of this exhibition without recognizing it as the work of a master.

Who was this man, and what was he?

Mr. Crowninshield tells us. Writing of "The Man Himself" he says:

"First of all, there was Bellows himself, a young man coming to New York, in 1904, fresh from college in Ohio. His father was a builder and architect in Columbus, Ohio. To put too much emphasis on the word Ohio, however, would be a little misleading, for the painter was not, in a true sense, a product of that state, his people having derived from the Montauk end of Long Island, where his grandfather had been a whaler of renown.

"When Bellows arrived in New York he was without sophistication, patrons or means. His practice in art had been limited to a few illustrations in his college paper. In appearance he was tall, shuffling and a little ungainly. By nature he was of a firm and elevated character, determined, enthusiastic and honest to the point of bluntness. He liked, inordinately, baseball, music and reading. He was interested in every manifestation of the painter's art. He reacted quickly to the welter of life in New York and was soon absorbed by it.

"But New York never quite mastered him. Year in and year out, the city, it is true, intrigued, energized and inspired him, but it failed in any essential respect to alter his nature or his simple creed of living. In the democracy of his feelings, the tangential nature of his enthusiasms and the homeliness of his character, he remained precisely what he had been when he left college.

"He had lived in New York but a short time before he encountered Robert Henri. That meeting, Bellows would tell you, was the most fortunate incident in his career, for, during the next twenty-one years, Henri was to lend him great aid, first as a teacher, then as a philosopher, champion and friend. It was Henri who first felt the heat of his initiative, who urged him to express his personality, net, and to trust implicitly his aesthetic reactions. It was his early training under Henri that largely determined the direction of Bellows' talents. The two men continued to feel and to think about art

in the happiest concord, but the depth and duration of their friendship rested not alone upon that, but upon the similarity of their views with respect to ethics, conduct and character.

"When Bellows, in 1906, began exhibiting his canvases, the trite and the sentimental were qualities in art that seemed to be in the ascendant. The task that confronted him was to counteract the super-refinement of the day—the too great literalness and banality of it—and to impose upon it what measure of gaiety, invention and sincerity he could summon to his command. Fortunately, however, the crusade did not need to be waged single-handed, as Henri, Sloan, Glackens and Luks had been waging it valiantly before the younger man's arrival upon the scene.

"At the very beginning of his career the art museums of America began correctly to appraise his stature as an artist. In 1908, two years after the completion of his first canvas, a painting by him found its way into the permanent collection of the Pennsylvania Academy. Shortly after that a river landscape of his was acquired by the Metropolitan Museum of Art. At the age of twenty-seven he was elected an Associate of the National Academy of Design, the youngest painter ever to be so recognized. Even his first-year canvases (1906) had been looked upon with enough favor to be exhibited in New York. Notwithstanding those early signs and intimations, however, ten years were to elapse before Bellows was to meet with anything like financial success. During all those years he was never beyond the reach of poverty.

"As time went on, Bellows began more and more to embody the geography and democracy of our country. For one thing, he never set foot in Europe. All of his reactions, all of his emotional qualities, were derived from America—from the soil, sky, wind and water which he knew and observed so well. Many explanations have been offered for his continued refusal to leave America, the simple truth being that the call to leave was too faint, the need to stay too strong." No wonder Bellows became one of the most characteristically native of our painters, his emotions, tastes and personal quality remaining so purely and so completely American.



THE SAND TEAM

LENT BY THE BROOKLYN MUSEUM

GEORGE W. BELLOWES



THE BRIDGE—BLACKWELL'S ISLAND

LENT BY THE TOLEDO MUSEUM OF ART

GEORGE W. BELLOWES

To quote again: "Bellows was blessed with the tastes of the simple, natural man. Those tastes included such widely diversified predilections as circuses, prayer meetings, basket-ball, picnics, old ladies, band concerts, swimming pools, ball games, river excursions, prize-fights, little children. When face to face with such scenes and subjects his emotions—his aesthetic appetite, even—seemed immediately to become aroused. It should be explained, at this juncture, that, while his tastes in living remained normal and simple, his taste in matters of art, music, literature and drama had always shown itself to be fastidious and recon-dite."

How can we reconcile with this his interest in the frankly bestial and vulgar? Possibly it was a matter of reaction; possibly this fancy came from a fulness of life. It must be admitted that "the paintings by him which achieved the most immediate and widespread popularity were those devoted to the sport of prize-fighting." Be that as it may, he could at times be reticent and tender, but life in its ripeness, and as it swept by as a river in full flood, primarily engaged his attention. He was a man's man.

He attended the Ohio State University. It was in 1904 that he came to New York and began his studies under Robert Henri. Only two years later he opened his own studio. He married, in 1910, Emma Louise Story, of Upper Montclair, New Jersey, and their little daughters, Anne and Jean, he repeatedly painted. Other members of his family, his mother, his father, his aunt and his wife, served as his subjects. After his marriage he lived at 146 East 19th Street, New York. It was in that city that he died on January 8, 1925. The call came suddenly and unexpectedly. He was ill but a few days. He had many plans for the future and was looking forward to fresh experimentation. He had planned a series of heroic mural decorations, a task on which, we are told, his heart had long been set.

The memorial exhibition was assembled by Messrs. Robert Henri and Eugene Speicher, in cooperation with Mrs. Bellows and Mr. Bryson Burroughs, Curator of Paintings at the Metropolitan Museum. The catalogue, with its introduction, was prepared by Mr. Frank Crowninshield, and

the cost of its publication met, in the main, by the friends of the artist. In itself it is a lasting memorial. The history of each work shown therein is noted, and all the paintings and lithographs included in the exhibition were reproduced. Few painters whose span of life has been much longer have received greater honor.

L. M.

A collection of material selected by Prof. Charles R. Richards from the Exposition of Modern Decorative and Industrial Art shown in Paris last summer will be exhibited in the art museums of New York, Boston, Cleveland, Detroit, Chicago, Minneapolis, St. Louis, Pittsburgh and Philadelphia this season. It will comprise furniture, including room groups by Ruhlmann, Sue et Mare, Paul Follot and Rateau; ceramics, represented by the work of Dr. Coeur, Lenoble, Lachenal, Serré, Ruthaud and others; glass and pâte de verre by Decorchemont, Dammouse, Marinot, Lalique, and Goupy; silver, inlaid metal work, an ensemble of the iron work of Edgar Brandt, rugs, French woven pattern silks, printed cretonnes from England, wall-papers, and examples of printing and bookbinding. This project is financed by a grant of \$10,000 to the American Association of Museums by the General Education Board.

The Print Makers Society of California during the past season maintained six travelling exhibitions besides the Fifth International. Many more requests were received for these exhibits than could be filled. The Society reports that a particularly interesting phase of the work was the showing of these collections in small communities. This Society sets aside each year 10 per cent of the Associate dues for the purchase of prints shown in the International Exhibition. These purchases are presented to the Los Angeles Museum. This year work by C. A. Seward and Walter C. Yermans of the United States, Hugh Gurney, A. Rigden Read and Greta Delleany of England and Max Schenke of Germany were acquired. A print is issued each year to the associate members. A beautiful study of Willows etched by Roi Partridge has been selected this year for this purpose.

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ART IN OUR DAY

We hear a good deal of the flightiness of present-day youth, of the lawlessness of our citizens generally, of the low standards of politicians, of the perverted taste of our American public; but never, perhaps, in the history of the world was so much effort being exerted in the cause of righteousness and to the end of better living.

It is true that we go dashing about in automobiles, listen to anybody and everybody over the radio, wear clothes that would have utterly shocked our grandparents, and leave little time for serious self-examination; yet in spite of all this, behold what we are doing, or getting done. Who would have dared to believe, even a quarter of a century ago, that in the year of grace 1925 such a music festival would have been held in Washington as that which recently marked the gift and dedication of the auditorium given to the Library of Congress by Mrs. Frederick Shurtleff Coolidge with a generous endowment to insure its appropriate and continued use?

Other notable efforts of the present time

are noted at length elsewhere in these pages. The Federated Council on Art Education is intensively studying art education in the public schools with the object of its advancement. The Carnegie Corporation is, through generous grants, the establishment of fellowships, and other means, encouraging art education in the colleges.

Seventeen years ago, when the American Federation of Arts sent out its first travelling exhibition to Fort Worth, Texas, it was regarded as a rash venture. Today the Federation has forty or more such exhibitions, valued at more than \$200,000, continuously on the road, and many other organizations are circulating meritorious collections. (The Soviet Government of Russia, by the way, has just sent a circuit exhibition to Siberia.) One of the Federation's Travelling exhibitions has lately been shown in Miami, Arizona (how many of our readers knew there was such a city?), under the capable management of a Business Woman's Club, where it was well shown and made available to all—an example of community, cooperative effort with educational and recreational intent.

In our grandmothers' day exhibitions were held by dignified art associations and only the elite were let in. Museums were cold-storage institutions; today they are hives of activity. The art museum idea is evidently taking root. Since 1917, twenty-two new art museums have come into existence, and many of the older ones have added wings.

Think, too, of what is being done all over our broad land to bring art to the attention of the children through museum guidance and story-telling. How through this medium a real love of art is being engendered in the young—new vistas opened.

Consider the difference in quality of the color prints of our childhood and those of today, hence of the possibilities of art in the home; and what an improvement may be recorded in the furniture and furnishings of the home, a movement to which the establishment and opening of the American Wing of the Metropolitan Museum has given great impetus.

The perfect consummation is not yet. There is continually chance of backsliding, but the efforts of the valiant few have certainly not been in vain. And despite the pessimists, the works of our American

artists are being purchased, by private individuals as well as by art museums. Doubtless some do still prefer Pierce-Arrows and Rolls-Royces, but the Grand Central Galleries report the sale of nearly \$1,000,000 worth of paintings and sculpture by contemporary American artists within less than three years. Some of our painters today are obtaining \$15,000 and more for a single picture, almost before the paint is dry. To be sure, these are the few who have "arrived"; genius is not invariably so well fed.

There is still plenty to do, and need for the doing, but the outlook is by no means gray. The soil, apparently is fallow, and there is reasonable certainty of reward if effort be rightly directed. Those who have toiled and hoped may take heart. Whatever the pessimists may say, *we are going to win.*

NOTES

HUNGARIAN Art inaugurated its present
ART AT THE exhibition season with the
CLEVELAND showing of a collection of
MUSEUM prints by Hungarian artists.

This exhibition, comprising over 100 etchings and lithographs, was assembled by the Society of Painter-Gravers of Hungary, at the suggestion of Prof. Julius Mihalik of the Cleveland School of Art, and through the cooperation of the Hungarian Legation in Washington. It was received with particular interest and enthusiasm in Cleveland, the Hungarian population of which is ranked as one of the largest among the cities of the world. The exhibition was opened with a programme of Hungarian music and poetry given in the Museum's lecture hall by local Hungarian artists, and during the time that it was on view a lecture on Hungarian Art was given at the Museum by Professor Mihalik. Duplicates of many of the prints were available for sale, and more than 135 of these were purchased. Furthermore, owing to the numerous requests from other museums for the exhibition, additional sets of the prints were ordered and are now being circulated in more than a dozen cities in the United States.

During November there was shown in

two of the Museum's galleries the exhibition of works by Ivan Mestrovic, the Serbian sculptor, which is making a tour of the museums of the country.

The classical collections of the Museum have recently been enriched by the gift from Mr. J. H. Wade of a marble head of Aphrodite, which dates back to the late fourth and early third century B. C. This work is regarded as representative of the "softened impressionistic side" of the art of Praxiteles, as developed by his pupil, Bryaxis, in the school of Alexandria of that period.

The Educational Department of the Museum sent out invitations early in October to school principals in Cleveland and its suburbs, asking that they recommend pupils who showed exceptional artistic ability. As a result, 348 children came to the Museum from 87 schools and were given examinations. From this number twenty-eight were selected and entered in a special class, meeting on Saturday mornings. Members of this class, after a year's study at the Museum, are awarded scholarships in a beginner's class at the Cleveland School of Art, and frequently prove to be among the most talented members of its student body.

TRENTON IS which was organized a year
WORKING FOR ago for the purpose of col-
AN ART lecting works of art and es-
MUSEUM tablishing an art museum
for the city of Trenton, has

recently acquired two paintings which, with a work acquired earlier in the season, will be presented to the city as a nucleus for the proposed collection. They are "The Spring House, West Virginia," by Elizabeth Washington, and "Wooded Path, September," by Katharine Patton.

These paintings were purchased from the exhibition of works by contemporary American artists which was held during September in connection with the Trenton Inter-State Fair. The exhibition comprised 135 paintings and works in sculpture by such well-known artists as John F. Carlson, R. Sloan Bredin, Gertrude Fiske, John F. Folinsbee, Susan Ricker Knox, Henry R. Poore, Hayley Lever, Mary Butler, John Sloan, Henry S. Eddy, Georg Lober, Nicholas Romano, Margaret Fitzhugh Brown, George Laurence Nelson, Margery Ryerson and Eliot Clark,

to name but a few. This was one of the most successful exhibitions ever held in Trenton, both in point of attendance and in the matter of sales. There were approximately 200,000 visitors, and a number of works were sold.

THE
PENNSYLVANIA
MUSEUM

The activities of the Pennsylvania Museum are being conducted this season under the leadership of a new director, Mr. Fiske Kimball, who resigned his professorship at the University of New York to enter the field of museum work. Mr. Kimball has had wide experience in the fine arts as an architect, teacher and administrator. He has taught at Harvard, at the universities of Illinois and Michigan, and for the past seven years has been successively in charge of the departments of fine arts at the University of Michigan, the University of Virginia, and the New York University. In taking up this new work Mr. Kimball also relinquishes a considerable practice as an architect. Among his principal works are the Greek Theatre and a number of other buildings at the University of Virginia. He is at the present time in charge of the restoration of Monticello for the Thomas Jefferson Memorial Foundation, which undertaking he directs as Historian of the American Institute of Architects.

Mr. Kimball has devoted special study and attention to the early days of art in Philadelphia, and in his message written to the Museum from London early in September he placed special emphasis on the artistic possibilities of the city, with its "great tradition of artistic leadership, from the days when it was the colonial and the national capital." "The building of the new museum by the public," he said, "is a magnificent civic achievement. To fill it worthily will take the united labor of all. To assemble there the artistic riches of Philadelphia, and expand them by the united wealth and devotion of the community, would make a museum of which any city, any nation, might be proud—a source of delight and inner enrichment to every citizen."

The new director is also well known as the author of several authoritative works on American art, among them "Domestic

Architecture of the American Colonies" and "Thomas Jefferson." He has recently published a general "History of Architecture."

Through the generosity of its president, Mr. John D. McIlhenny and his wife, the Museum has recently acquired and installed the Tower Hill Room, an important example of Georgian woodwork, dating from about 1745. In a recent number of the Museum's Bulletin was published an interesting, illustrated article on this new acquisition, from which we quote the following descriptive passages: "The room, which is approximately 17 feet wide by 27 feet long, is executed in pine wood and consists of a plain dado with enriched base and rail mouldings, while the door case, mantel and windows form the chief features of the decoration. The center of one of the two longer walls is occupied by a Venetian window, which shows on the facade above the original entrance of the house. Pedestals, carrying the mouldings of the dado, support four well-proportioned Ionic pilasters which flank this triple window and give support to a conventional entablature, here restored, with swelling frieze and simple mouldings. From this springs the arch of the central portion of the window. On either side stands a plain, recessed window, given additional importance by an enriched and shaped architrave. The leaf and flower-and-ribbon compose the motifs of the carving on the architrave mouldings. . . . The chimney-piece on the third wall is interesting because its character of decoration indicates the increasing French influence, only vaguely suggested in the door case. Below the cornice of the mantel the frieze commands attention by its fine execution and the motifs which it employs. A hunting horn occupies the center of the key panel, held in place from below by the head of a hound. The facing of the fire opening is of colored marble. . . . Nothing beyond the dado occurs on the fourth wall, but the carving thereupon is worthy of notice since the same delightful grace of detail and feeling for the value of relief, accomplished only by the greatest technical skill, is here apparent. . . . In largeness and masculinity of treatment, this room recalls the work of William Kent, although the heaviness typical

of that hand is lacking here, while the carving which enriches the whole might well have been done by one of Chippendale's highly skilled craftsmen, so finely is it felt, yet withal so intensely vital in spirit."

During November the John Herron Art Institute of Indianapolis showed an important exhibition of modern French paintings.

The selection of canvases included works by Renoir, Cottet, Forain, Carriere, Toulouse-Lautrec, Derain, Marie Laurencin, Bonamici, Guillaumin, Martin, Morisot, Monet, Degas, Pissaro, Sisley, Blanche, Aman-Jean, and Le Sidaner, lent by various owners in New York, Boston, and Pittsburgh. During November there was also shown, in the Print Room of the Art Institute, the Thomas E. Hibben collection of etchings recently presented by Mr. Hibben's children. These include chiefly etchings of the 19th century and also an interesting group by several local artists, including Mr. Hibben himself and Mr. William Forsyth.

In the European gallery of the Art Institute one case is reserved for current exhibitions of contemporary European work. The exhibition for November consisted of glass by Rene Lalique, the well-known French artist. This was lent by Charles Mayer and Company of Indianapolis, and was used together with the exhibition of French painting and a special exhibition of French material from the permanent collections for special correlated work with the seventh and eighth grade pupils of the public schools, who were studying French during November. In this case from time to time there is shown glass, or silver, pottery, or porcelain, textiles, lace or miscellaneous work of Europe.

The Art Institute has lately been showing four etchings by Otto Henry Bacher, which have recently been presented in the name of Mary L. Eurich. They are "Venice Shipping," "Rainy Night in Venice," "The Market, Florence," and "View of the Castello Quarter." Otto H. Bacher was born in Cleveland in 1856. He studied in Munich and later in Italy with Duveneck, the influence of whose teaching is seen in the last two of these etchings. According to

Joseph Pennell, it was Otto Bacher who aroused Duveneck's interest in etching. The John Herron Art Institute has the good fortune to possess a collection of Venetian etchings by both Duveneck and Blum.

The Goodman Memorial Theatre, which has recently been erected at the north-east corner of the Art Institute of Chicago and

presented to the Institute by Mr. and Mrs. William O. Goodman in memory of their son, the late Kenneth Sawyer Goodman, playwright, was dedicated on the evening of October 20, at which time three of Mr. Goodman's plays were given by the theatre's Repertory Company. Mr. Potter Palmer presided on this occasion, accepting the gift on behalf of the trustees of the Art Institute, and introducing the speakers, Mr. Thomas Wood Stevens, head of the Department of Dramatic Art; Mr. Robert B. Harshe, the Director of the Art Institute, and Mr. B. Iden Payne of the Carnegie Institute of Technology, Pittsburgh. The first public performance was given in this theatre two days later, when "The Forest" by John Galsworthy, was presented for the first time in this country. Other plays scheduled for production this season are Shaw's "Heartbreak House," Moliere's "Don Juan," George Kaiser's "Gas," and Dumas' "The Tower of Nesle."

Lorado Taft, the well-known sculptor, is again generously contributing a course of free lectures on art which will continue throughout the season. These are given in Fullerton Hall of the Art Institute every Sunday afternoon at 5:30, immediately following the closing number of the Little Symphony Ensemble. During the season of 1924-25, Mr. Taft gave 22 lectures on sculpture, which were attended by over 11,000 persons.

Exhibitions on view at the Art Institute during October, included paintings by Arthur B. Davies, from the Martin A. Ryerson collection; the Cyrus H. McCormick loan collection of paintings; the Birch-Bartlett collection of modern art; the Neilson loan collection of paintings and statuary; the collection of etchings which have been given to the Art Institute by the Chicago Society of Etchers; an exhibition of lithographs, etchings and drawings by

Alphonse Legros; and a collection of oil paintings and water-colors by Olive Rush, of Santa Fe, New Mexico.

A few years ago the urgent need for schools in which should be taught the industrial arts was made manifest in Chicago, and the Art Institute began a revision of its courses in art. Classes in the industrial arts were added and a campaign, undertaken by the Association of Arts and Industries, was inaugurated to provide a suitable building for the new school, as the schoolrooms of the Art Institute were already overflowing with their regular classes. Between \$100,000 and \$150,000 has already been raised for the new school, and as much more is needed before the building can be completed. Its location will be adjoining the Art Institute on the southeast where the excavation and foundation have already been made. The structure will be similar to the Goodman Theatre Building at the northeast corner of the Institute, in that it will not rise above the Illinois Central retaining wall adjoining it. In the meantime the Art Institute has added classes in many branches of the new art and competent instructors are now teaching such useful trades as printing, interior decoration, lithography, textile decorations, lettering, poster design, pottery, weaving, stage costume and stage craft, furniture design, etc.

For the purpose of raising additional funds to complete the Industrial Arts building, the association of Arts and Industries will give an "Arts Ball" in the Gold Room of the Congress Hotel, Friday night, December 18, the principal feature of which will be a Pageant of the Arts, under the direction of Thomas Wood Stevens. Groups from the various art schools of the city will be features and there will be skits and choruses from the principal plays now being shown in the local theatres.

IN PHILADELPHIA
 Directors of the Art Alliance to serve until 1928, in addition to those members of the board still holding office on unexpired terms, were elected at the annual meeting on October 26. They were Mr. Matthew H. Oryer, Mr. Thornton Oakley, Mr. Winthrop Sargent, Miss Harriet Sartain, Mrs. J. Madison Taylor, Mrs. Harvey M. Watts, and Mrs. Harold E. Yarnall.

Reports of the various activities of the board and the committees for the past year were presented and plans for the coming year formulated. The "Christine Wetherill Stevenson Memorial Fund" to be used for the erection of a bronze tablet in the Art Alliance building and for endowments for prizes for the arts in turn, especially the drama, was announced by the Committee on Memorials to be gradually increasing.

One of the younger artist members of the Alliance, Miss Florence Tricker, awarded a number of medals and honors in local exhibitions, has been appointed dean of the Florida Art School at St. Petersburg.

How the "City of the Future" may look from the artist's point of view, was visualized in a group of some thirty drawings of very unusual character by Mr. Hugh Ferriss, exhibited at the quaint little gallery of the Print Club under the joint auspices of that organization and the Philadelphia Chapter, American Institute of Architects. One saw in these remarkable crayon drawings the probable effect of the zoning laws now in force in many large cities, tending to the construction of buildings of a pyramidal form rising to terrifying heights.

The Bureau of Identification of Pictures of the Pennsylvania Museum in Memorial Hall reports that nearly one hundred pictures presented for expert advice were pronounced genuine works of known artists and that a number of collectors used the facilities of the bureau as a protection from imposition of spurious works of so-called Old Masters. Between 400 and 500 persons took advantage of the services of the bureau's experts during the past year.

An exhibition of Decorated Pennsylvania Dower Chests was on view at the Philadelphia Museum of Art, Memorial Hall, November 10 to 24, lent by Clarence Wilson Brazer, architect, one of the foremost collectors of this type of peasant art by the Pennsylvania Germans, which is not so well known as other branches of their work. About twenty-five chests and boxes were included, as well as hand-woven coverlets and decorated birth and wedding certificates.

The Water Color Club and the Miniature Society opened their annual exhibition in the Pennsylvania Academy of the Fine Arts on November 7.

EUGENE CASTELLO.



COURTESY OF THE KRAUSHAAR GALLERIES

ST. THERESA. "THE LITTLE FLOWER OF JESUS"

MURAL PAINTING BY

AUGUSTUS VINCENT TACK

RECENTLY UNVEILED, CHURCH OF THE PAULIST FATHERS, NEW YORK CITY

THE MINNEAPOLIS INSTITUTE OF ARTS Paintings by Arthur B. Davies, Bryson Burroughs, Kenneth Hayes Miller and Varnum Poor were on exhibition at the Minneapolis Institute of Arts during the month of November. They formed a splendid group, classical in spirit and beautiful in color. The emphasis in number of canvases was divided between Bryson Burroughs and Kenneth Hayes Miller, both of whom were represented by ten works each. Davies sent six and Poor four. The Institute has exhibited several examples of Davies' work in various group exhibitions in the past and owns one of his paintings, "Night's Overture." Bryson Burroughs had a one-man show at the Institute in 1915. The present group exhibition was lent by N. E. Montross of New York.

At the same time there was on exhibition in an adjoining corridor a large collection of art work by pupils in the Minneapolis public schools. The work comprised examples of all grades, from the first year in grammar school through the junior and senior high schools. The entire work of one class was shown as representative of the standard maintained in the schools. In this way the exhibition was a cross-section of public school work and "an almost unique example of what city schools can do in using the city museum as a means of broadening the scope of their work."

The Minneapolis public schools send classes regularly to the Institute, making a more systematic and complete effort to help pupils to a knowledge of the arts than is being made in other cities.

Lecture programmes at the Institute of Arts are well under way with a special series of talks on furniture given by Miss Miriam McHugh and a series on painting, given by Alan Burroughs. Prints talks by Miss Marie C. Lehr, special free lectures every Sunday afternoon by a variety of speakers and Children's Story Hours by Miss Josephine Olson complete the fall programme of lectures.

The motion pictures shown at the Institute have begun with much success. After the showing of the "Armor" film from the Metropolitan Museum of Art, the "Making of a Bronze Statue" and a 10th century "East Indian Story," from the same pro-

ducers, the Institute will show three reels of Egyptian antiquities. Later on the series will include various films showing the manufacture of glass, pottery, textiles, etc.

Of more than usual interest THE MUSEUM OF FINE ARTS, BOSTON, PLANS AN ADDITION is the announcement that the Boston Museum of Fine Arts is planning to erect this year a new building for European and American Arts, forming an enlargement of the present museum building and marking another step toward the completed structure which will eventually occupy the museum site.

The plan of the new building follows the perimeter of an open square inclosing a large court, open to the sky, offering an opportunity for outdoor exhibition and a garden treatment in accordance with the original plans for the completed Museum. There will be three floors, each containing exhibitions. The court floor will be made up of galleries and original rooms displaying American arts of the 17th and 18th centuries. On the next, or ground floor, will be shown general European arts, with the exception of one section on the Fenway side, which will contain the three American rooms which the Museum has recently acquired from the Derby-Rogers house at Peabody, Mass., and the office of the department. The most important objects of European art will be exhibited on the second, or main floor, in galleries and paneled rooms of several epochs. The first gallery is to be assigned to the earliest arts in the department, the succeeding galleries displaying other distinguished works in the order of their development. In this connection it is interesting to note that the interior construction of the building has been planned to allow freedom in the moving of gallery partitions, which will go far toward adapting the sizes of galleries to the needs of a growing collection.

The architectural treatment of the exterior will be in harmony with the present building; the facade on the Fenway will be of granite and the walls in the court will be of brickwork matching that of the older walls.

The plans for exhibition in this new building include, in addition to general galleries, original architectural interiors, a number of



COPYRIGHT BOSTON MUSEUM OF FINE ARTS

APOLLO IN HIS CHARIOT WITH THE HOURS

ONE OF A SERIES OF MURAL PAINTINGS

BY JOHN SINGER SARGENT

RECENTLY UNVEILED, MUSEUM OF FINE ARTS, BOSTON

which have been acquired by the Museum during the past ten years. Notable among the European interiors are three important examples from England and France. One English room of oak is executed in the style of Sir Christopher Wren and Grinling Gibbons and dates from about the last decade of the 17th century; another is of the late 15th century, a fine example of Tudor woodwork. According to the plan of installation the visitor will enter this room from the street door and will find a complete English interior as it appeared about the year 1490. There is also a French salon, approximately 42 feet in length, of the time of Louis XVI. Among the early American interiors to be included are those from the Jaffrey House, built in Portsmouth, N. H., about 1730, and those mentioned above, from the Derby-Rogers House at Peabody. These last are the work of the architect, Samuel McIntire of Salem, and when installed in the Museum will contain not only objects of the period but some of the identical items of furniture, window cornices, and fire tools placed in the Derby-Rogers House in 1801 by its first owner.

This is the third addition which has been made to the Boston Museum since its incorporation fifty-five years ago. In 1876 a section of the original building was opened to the public; in 1909 the new building on the Huntington Avenue site was opened, and in 1913 came the Evans building on the Fenway. The new building is to be erected with the Western Art Building Fund, which has been established largely through the generosity of the people of Boston.

The Brooklyn Museum is again offering to its members and others an interesting fall course of illustrated lectures, beginning October 25 and ending December 13. Pursuing the custom which was inaugurated last season, these lectures are given on Sunday afternoons at 3:30 in the Museum Auditorium. The programme, which was arranged by Dr. William Henry Fox, Director of the Museum, includes such interesting topics as "The Influence of the Barbizon Masters on American Art," by Mr. Robert J. Wickenden; "Important Pictures of the Louvre," by Miss Florence

Heywood; and "The Tabernacle and Temples of Jerusalem," by Mr. Samuel H. Cuff.

In addition to these Sunday lectures a special course of talks on Lace has been arranged. These lectures are being given in the Museum's lace room by Miss Marian Powys, who is internationally known as a designer and maker of lace. They are illustrated by slides and by actual examples of the lace of various periods selected from the Museum's collection and that of the lecturer.

This Museum has also arranged for the first local presentation of "The Chronicles of America," a series of motion pictures reproducing striking events in the history of the United States. These pictures were planned by the Yale University Press, under the direction of members of the Departments of History and of Education of the university, and produced under the supervision and control of a Committee of the University Council.

Still another course of lectures was open to members of the Museum during October and November, those of the New York School Art League. These were given in the Museum Auditorium on Saturday mornings and were by Leon Dabo, Helen Dryden and Edmund W. Greacen.

ART IN THE SCHOOLS

The town of Sandusky, Ohio, through its Art Study Club and its Public Library, has already begun planning and working for Art Week next April; in fact, activities along these lines have been in effect since September. Much of this work is being carried on in the schools of the town, where a contest has been arranged by the Art Study Club in cooperation with the superintendents and art directors. A set of fifteen prints reproducing works by the great masters has been placed in each of the schools, to be studied during the period of the contest, which will culminate with Art Week. As prizes for the best essays on these pictures, the club is offering a framed picture to the winning child in each school, and the same to the winning child in the city, this print to be hung in the school which he or she is attending. These prints were selected from lists suggested to the club by Mr. Rossiter Howard, educational director of the Cleveland Museum of Art; Prof.

Clarence Ward, head of the department of art at Oberlin College, and by the American Federation of Arts. The list includes such well-known works as "Harp of the Winds," by Homer Martin; "The Doge," by Bellini; "Lavinia," by Titian; "The Man with the Gold Helmet," by Rembrandt; "Infanta Maria Theresa," by Velasquez; "The Last Supper," by Da Vinci; "Madonna Granducca," by Raphael; and "George Washington," by Gilbert Stuart.

A set of these same prints is also being shown at the Public Library, where they are made the subject of study by the Art Study Club in connection with its monthly meetings. One picture is discussed at each meeting, and at this time the local newspapers publish a sketch of the life of the artist by whom it was painted, thus endeavoring to bring the subject to the attention of the people of the town. As evidence of the success of this plan is the fact that the Kiwanis Club of Sandusky has purchased eleven of these prints to form the nucleus of a permanent collection for the Library, and that another local organization has purchased a print for the same purpose.

The Sandusky Camp Fire Girls' Association is arranging for a circulating picture gallery similar to that of the Dayton Art Institute. The plan is to assemble a collection of 25 prints, simply framed, which will be circulated among the members of the Association for the purpose of developing interest in, and appreciation of, art.

Under the auspices of the Business and Professional Woman's Club of Miami, Arizona, a travelling exhibition of paintings by Boston artists, circulated by the American Federation of Arts, was shown in the Fitzpatrick Building located in the business district of Miami, the week of October 26. Rarely has an exhibition been made more of or presented in a way more calculated to bring it favorably to the attention of the public. Excellent notices were published in Miami papers. The publicity material sent out by the Federation was not only used but well used. Invitations were sent by mail to all members of the Civic Clubs; four mornings were reserved for the school children; a special time for attendance was set for the

teachers; one day from noon until night was set aside for the Spanish-speaking people, citizens of Miami, and invitations were sent to the heads of several Mexican organizations asking them to invite their members. A sign contributed by a local sign painter was stretched across Keystone Avenue by members of the Miami Fire Department to give publicity to the location of the art exhibit and to the fact that the display of pictures was free. Special programmes of music were provided by the high school band and by local musicians, and every evening there was a talk given on the exhibition or a related subject. One evening Miss Lottie Crabtree commented on the exhibition. Miss Ruby Lisenby gave an illustrated talk on the proper treatment of pictures in the home. On the third evening Mr. Frank L. Snell was the speaker, and his talk was on American art generally. On the evening devoted to the Spanish-speaking people, Mr. Miguel Ciriza made comments on the exhibition in Spanish. It was interesting to note on the programme that every afternoon from 12 to 7 was set aside for "silent visitors"—those people who wished to enjoy pictures quietly. The catalogue of the exhibition, which included, by the way, prints as well as paintings, the former lent by the American Art Bureau of Chicago, contained an excellent little article on "How to Appreciate a Picture" by Helen Parker, head of the Department of Museum Instruction of the Art Institute of Chicago. Not only did all Miami attend this exhibition but those from Miami's sister cities came in crowds. Hats off to the Business and Professional Woman's Club and all honor to Mrs. Elma Wood Hays, Chairman of the Exhibition Committee, to whose admirable management and wise foresight in the matter of arrangements its splendid success was due.

AT THE
ART CENTER,
NEW YORK

The Fifth Annual Exhibition of the Louis Comfort Tiffany Foundation was held at the Art Center in New York during the last

three weeks in November. The showing was of particular interest this year, as it included the work of several members of the Foundation who have lately returned from several years' study in Europe. Among

these were Edmund Amateis and Frank Schwartz of the American Academy in Rome. Other exhibitors included Daniel Garber, Charles Hopkinson, Hobart Nichols, Charles S. Chapman, Emile Walters, Kimon Nicolaides, Charles Locke, and, among the younger artists, Francis Kelly, Renwick Taylor and Andrew Winter. The last of these has for a number of years spent his summers at sea, and is winning recognition by his marine paintings. Among the women exhibitors may be mentioned Beatrice Kendall, the daughter of W. Sargeant Kendall. A noteworthy feature of the exhibition was a collection of jewelry designed and executed by Frederic C. Clayter, Director of Craftwork at the Carnegie Institute of Technology.

Another notable exhibition set forth in these galleries during November was that of printed silks designed by six contemporary American artists—Ralph Barton, Charles B. Falls, Neysa McMein, Clayton Knight, Rene Clarke and Katherine Sturges. This group was formed for the purpose of creating, for our own day, distinctively American designs.

There was also shown at the Art Center during the past month an important collection of paintings, including ten Old Masters from the Duke of Westminster's collection; two Primitives from John Singer Sargent's collection; three canvases by Sargent himself; a Quentin Matsys, and a number of examples of the XVIIth century Italian school.

ART IN
WASHINGTON

The season began early and auspiciously in Washington with the opening of the Centennial Exhibition of the National Academy of Design and, a fortnight later, the dedication of the Auditorium for Chamber Music with attendant festival at the Library of Congress, the munificent gift of Mrs. Frederick Shurtleff Coolidge of Pittsfield, Mass. The gift and endowment of this auditorium as an adjunct to the Music Department of the Library of Congress by Mrs. Coolidge has induced official recognition of one of the leading arts by the National Government. The Treasury Department is custodian of the endowment fund, and the artists who appear under the auspices of this endowment will

be paid with Treasury vouchers. Artistically and acoustically, the auditorium, seating 500, is ideal for the purpose. The series of five concerts given to inaugurate its completion made manifest the significance of music as an art. In the lobby of the little concert hall is a tablet commemorating the gift, the chief feature of which is a medallion portrait of the donor. This is the work of Brenda Putnam, that most gifted of the younger sculptors in America today, and daughter of the Librarian of Congress, one who is herself not only a sculptor but musician.

A series of notable print exhibitions to be held during the present season in the Smithsonian Building under the auspices of the Division of Graphic Arts, National Museum, began in October with an exhibition of etchings by two etchers of Minneapolis, George Resler and H. Lindley Hosford.

Aquatints in color done by a special process by contemporary French print makers was the feature in November. A lecture on "Aquatint in Color," illustrated by motion pictures, was given by Georges Plasse, one of the exhibitors, in the Auditorium of the National Museum on November 5, free to all.

During the month of December a notable exhibition of early American portraits, miniatures and silver is to be held in the National Gallery, National Museum, under the auspices of the Washington Loan Exhibition Committee of which Mrs. William Corcoran Eustis is chairman. This will consist largely of important and representative work in private ownership. An illustrated catalogue will be issued.

The Washington Society of the Fine Arts is conducting, as usual, courses of illustrated lectures on the fine arts, a series of musical lecture-recitals and of lectures on literature. The first of the lectures on the Fine Arts was given by Royal Cortissoz on November 11 and was on "One Hundred Years of American Art," referring especially to the exhibition of the National Academy of Design on view at that time in the Corcoran Gallery of Art. On December 9, Mr. Herbert Richard Cross will give an illustrated lecture on "Gilbert Stuart and his Contemporaries."

Excellent exhibitions are being held fortnightly at the Arts Club.

NOTABLE EXHIBITION IN DALLAS

The Dallas Art Association is holding its Fifth Annual Exhibition of paintings and sculpture, which opened on November 16 to continue through December 5. The exhibition is being shown at Stoneleigh Court, one of the leading hotels of the city, which has given over its entire lower floor to the display. The collection, which comprises 160 paintings and 70 works in sculpture, is of varied interest, including not only works by American artists but by those of foreign countries. Furthermore, it is not restricted to examples of the work of living men and women but shows works by several well-known artists of the early schools. Among the American artists represented, both of the present and of the past, are Copley, Peale and Benjamin West; George Inness, Frank Duveneck, Dwight Tryon, J. Francis Murphy, Willard Metcalf, Emil Carlsen, Twachtman, Ben Foster, Gardner Symons, Abbott Thayer, Robert Henri, Leon Kroll, Wayman Adams and Eugene Savage, to name only a few. Representing the art of the various foreign countries are works by Vigee-Lebrun, Delacroix, Corot and Claude Monet of France; Turner and Brangwyn of England; Zuloaga and Anglada of Spain; Lucas Cranach, of Germany; and Nicholai Fechin, Leon Gaspard and Seraphim Soudbinin, of Russia. Representing the Flemish school is a painting by Frans Porbus, "Archduchess Isabella of Spain," and a portrait of "The Earl of Holland" after the manner of Van Dyck.

Among the notable works in sculpture are those by Augustus Saint-Gaudens, Lorado Taft, Solon Borglum, Chester Beach, Brenda Putnam and Janet Scudder.

During the time that the exhibition has been on view Mr. Dudley Crafts Watson, head of the extension department of the Chicago Art Institute, has spent a week in Dallas, lecturing twice a day in the galleries.

ART IN HONOLULU

Honolulu, Hawaii, has been afforded an opportunity to see a series of interesting exhibitions throughout this year, at the Cross-Roads Studios. Nearly all of these exhibitions were on view for about two weeks.

Wood block prints of China, Japan, Korea



CORNER OF THE U. S. NATIONAL MUSEUM, WASHINGTON, D. C. SHOWING PAINTING, "THE ANNUNCIATION," ATTRIBUTED TO IL SABBATINI (SABBATINI, LORENZO, 1530-1577), RECENTLY LENT TO NATIONAL GALLERY OF ART

and the Philippines by Elizabeth Keith were shown in January and February. A large number of these prints compose one of the exhibitions which are being circulated this year by the American Federation of Arts.

A private view and reception on February 20 opened the second annual exhibition there of the Salmagundi Club of New York. One hundred and ten small paintings were shown. Frank M. Moore, the only member of the club who is a resident of Honolulu, and who was represented in the display, gave a lecture, during the exhibition, on some of the artists, their techniques and personalities.

Paintings of French Indo-China, Burma, India, Hong-Kong, China, and other sections of the far east, by Elmer E. Garnsey, were shown the last of March and first of April.

The National Association of Women Painters and Sculptors held its first exhibition in Honolulu in May. It was composed of forty paintings and numerous small bronzes. Informal talks on the artists by Mr. Moore were given to groups of school children and others. This exhibition was opened with a private view which extended throughout an afternoon tea and an evening reception.

A group of lithographs by the late George Bellows was exhibited for a week in June.

Forty paintings and wood block prints by Ambrose Patterson, of California, Washington and Hawaii, were shown the last two weeks of July.

A group of paintings by six artists of Honolulu is included in the travelling exhibition of Hawaiian art now on a two-year tour of the United States.

Five hundred examples of PAN AMERICAN the work of painters in EXPOSITION North and South America have been assembled by Mr. William Alanson Bryan, Director, and are now being shown in the Los Angeles Museum of History, Science and Art. This exhibition was planned to commemorate the opening of the first unit of the new Los Angeles Museum. Two hundred and fifty of the paintings represent North America. Of these 120 were invited from the United States and 25 from Canada. Seventy-five were selected from among those submitted to the jury. A part of the Latin-American section came from artists living at present in Europe and were selected by Miss Palmer of Madrid and Mr. Lerolle of Paris, representatives for the Carnegie International Exhibition. The Mexican section is said to be especially interesting, including paintings by nearly every member of the Syndicate of Painters. The South American countries were given a quota based on population and the relative artistic importance of each country. An important feature of this exhibition will be the purchase prizes. The Los Angeles Museum is offering a first prize of \$1,500, a second of \$1,000, a third of \$500 and four honorable mentions. The government of Ecuador, through its Ministry of Public Instruction, has offered one gold and two silver medals. Other awards have been given by Mr. and Mrs. Allan C. Balch and Mr. Earl Stendahl.

The exhibition of small ST. LOUIS paintings and sculpture by NOTES members of the St. Louis Artists' Guild, which opened in October, was held over until the middle of November.

Opening November 1 for two weeks at

the City Art Museum, the St. Louis Art League held its eleventh annual Thumb-Box Exhibition. Colorful, intimate sketches were exhibited by 67 painters and sculptors, among whom were those whose work was shown at the Guild, and many others. Prizes were awarded in both exhibitions and a number of sales were reported.

A selection of Spanish furniture and decorative arts from the collection of Louis La Beaume, architect, was shown at the City Art Museum throughout November. It included work characteristic of the 16th, 17th and 18th centuries, and was assembled under the direction of Arthur Byne, the eminent authority on Spanish decorative arts; each piece was typical and interesting. The last two weeks in November water-color paintings by Arthur Byne of Madrid were on display at the Museum.

The annual competitive exhibition by St. Louis artists opened with a large reception at the Artists' Guild on the evening of November 14. Prizes amounting to \$1,300 were awarded by an out-of-town jury, and a variety of types of work was seen in all the mediums of artistic expression.

The Two-by-Four Society's first exhibition of paintings in several years was opened at the Newhouse Galleries on November 1 with an informal reception. This society, of which Victor Holm is now president, was formed in 1906.

At these galleries was held recently an exhibition of paintings by Ernest Lawson, followed by a one-man show by Tom P. Barnett.

Portraits and figure paintings by Susan Ricker Knox were on view until November 1 at the Shortridge Art Galleries. Miss Knox was in St. Louis during her exhibition, and several teas were given in her honor.

Paintings by Raymond Eastman were shown in the art room of the Public Library the first half of November.

Of architectural interest was the dedication of the Nathan Frank bandstand in Forest Park. It is situated on an island in the center of Pagoda Lake and is a pavilion of the Renaissance style, constructed of Bedford limestone.

On October 22 the corner-stone of Bixby Hall, the new \$250,000 art school given by William K. Bixby, was laid with appropriate ceremony.

M. P.

The new Chenil Galleries LONDON NOTES have displayed a Tri-national exhibition of modern art from America, Britain and France; in this show there are some fine works, but nothing astounding; in fact, with three exceptions, I have seen the artists represented better elsewhere. The three exceptions are Epstein, who shows a head that can well withstand both time and criticism; Roger Fry, whose portrait of himself is alive, distinguished in style and splendid in technique; and Eric Kennington, whose exquisite bronze baby has never been excelled by any sculptor. There are, however, interesting works by Bourdelle, Picasso, Picabia (whose joke portrait made of hair-pins, matches and string is a childish *tour de force*), and by Roberts, who depicts the psychology of modern city dwellers in their most cramped aspect as no one else can; by Brancusi, whose abstract wood-carving is delightful in itself, and beautifully finished in style; and by an artist unknown to me, A. R. Thompson, who shows two paintings full of promise; and X. Kapp exhibits his well-known character drawings. There is a fine specimen of 19th century work, which looks curiously "tight" nowadays despite its beautiful style, by Forain; and other works by Pouplet, Modigliani, Maillol, Connard, Braque, Porter, Augustus John, Sir W. Orpen (an old work seen before) Walter Bayes, Rouault, Duncan Grant, Marie Laurencin (inimitable in her fantastic way), Sheriggham, Le Sidaner, Philpot, McEvoy, Monet, Derain, Colin Gill, W. Nicholson, Lamb, Vanessa Bell, Gertler, Laurens, and Ethel Walker.

The American section has works by well-known artists, but even Hawthorne is not seen here at his highest; Maurice Stern, Jo Davidson, A. B. Davies, R. W. Chanler and the late P. W. Bartlett are among the American exhibitors, but London still waits for a really adequate show of American art. It seems to me that there are too many exhibitions going on during the year for the famous artists, even of the modern schools, to be able to get enough work done to do themselves justice on all occasions; nevertheless this tri-national exhibition is a welcome idea and in time artists may come to reserve some of their finest outputs to send to it.

The most interesting thing I have seen this month has been the little group of embroidery from modern designs, at the Independent Gallery; it is so original that it is a pity it was not seen at the British section of the Decorative Arts Exposition in Paris. The designs are by Duncan Grant, Roger Fry, Vanessa Bell and Wyndham Tryon; the application of them to tapestries for chair coverings in wool has been done by a group of ladies of their "set," showing what I have always felt: namely, that abstract design is usually most suited to applied art, a lesson which the Paris show makes evident.

At the Leicester Galleries there is at this time a room filled with works done in Africa by a young South African, Neville Lewis, whose name is already made. He is modern and vigorous, realistic, and has a sense of color and design as well as of portraiture. He evokes the atmosphere of the people and the country, lighting up the room with tropical sunlight.

In an adjoining room, Sir John Lavery shows his well-known interiors, many new ones, and some which have been already seen; he works in this sphere on a small scale, and his remarkable knowledge of perspective and color values, together with his sense of dimensional values, makes him a master in this particular realm. He has also a way of handling the paint so that the textures of the various hangings and covering in these luxurious and famous rooms have each an individuality. The result is delightful. The pictures are painted in the vein of the conversation and life of the people who inhabit the interiors.

The International Society of Sculptors, Painters and Gravers, after a too long retreat, will give an exhibition at Burlington House this winter. This in itself is an innovation, for the past presidents of this society, Whistler and Rodin, would never, in their time, have been admitted inside the august precincts of the rooms owned by the Royal Academy which, like the present British conservative Party, has widened its scope and taken in modern art in a way never before dreamt of by Academicians.

The French section of the International Confederation of Intellectual Workers sent as its official delegate to the conference of the British Confederation of Art, Monsieur



PORTRAIT OF MRS. MYERS

BY

JOHN SINGER SARGENT

SHOWN AT THE KNOEDLER GALLERIES, NEW YORK, NOVEMBER, 1925

José Germain, Chevalier of the Legion of Honor, President of the Syndicat of Dramatic Authors, etc., etc., and among the other speakers was Israel Zangwill.

Frank Brangwyn is at work on the decoration for the House of Lords. H. V. Lancaster, F. R. I. B. A., is busy with the new Parliament House for Lucknow and the new palace for the Maharajah of Jodhpur.

An interesting sign of the times may be seen in the fact that the journal of the Union of Railway Clerks (60,000 of them) is publishing articles connected with the arts, which leads one to believe that when the renaissance comes to England it will come from the people themselves, who are daily making strides towards a better understanding of works of art of all kinds.

The Townplanning Institute held its conference at Canterbury last month, and Professor Abercrombie, who has recently made a valuable report for the development of Kent, where coal has been found, was the chief speaker. Thanks to his report, when the coal mines of Kent are worked to the full we shall be spared the devastation that followed the coal workings in the North of England. Smoke and dirt will be practically eliminated by his planning scheme, and the miners will be suitably housed. The great increase of population, estimated at 700,000, will be provided for beforehand by the building of seven or eight new towns large enough to have a real civic life, while the beautiful countryside of rural Kent will be interfered with as little as possible.

The Society of Mural Decorators and Painters in Tempera has issued an important technical treatise on the various media employed in their work, being papers by those of their members who have for years been doing valuable research into these problems.

AMELIA DEFRIES.

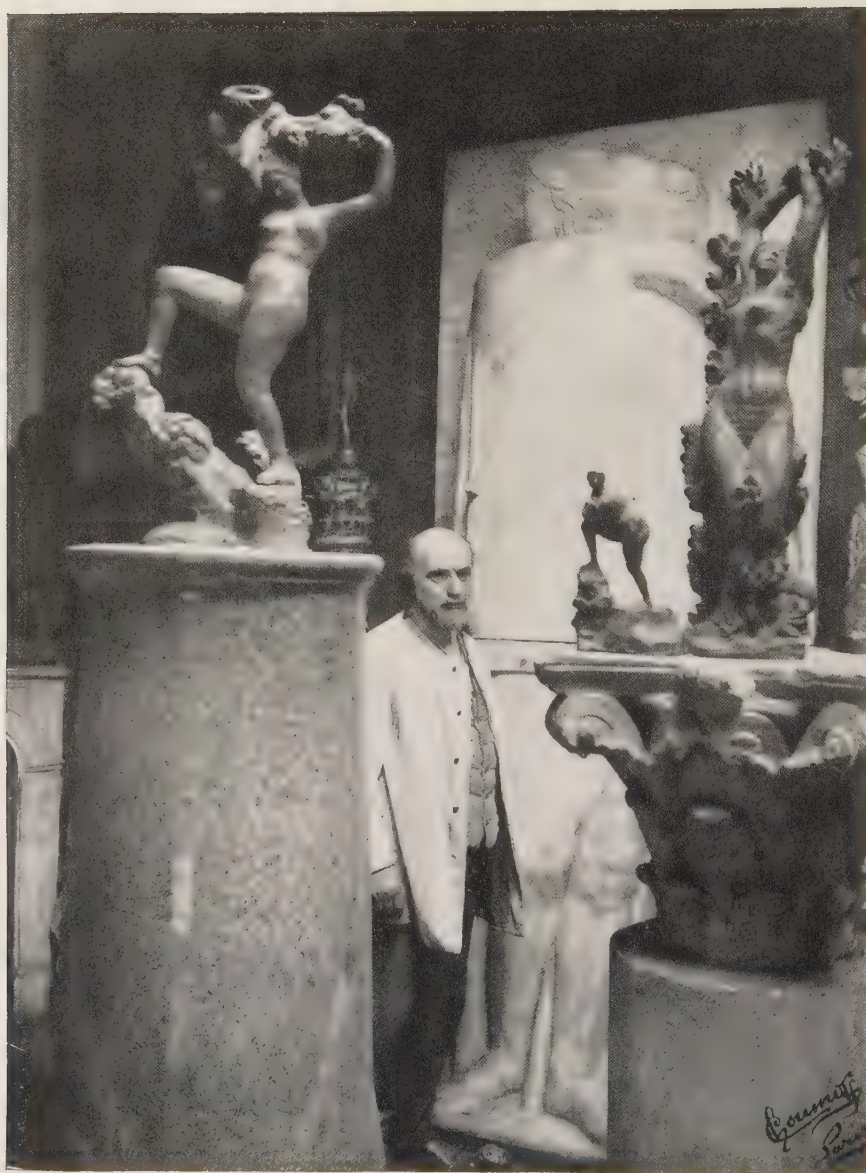
PARIS
NOTES The eighteenth Salon d'Automne is on view in the twenty-three rooms of the pleasant wooden barracks

in the Jardin des Tuileries, built for the Spring Salon when it was ousted from the Grand Palais by the Exposition des Arts Décoratifs.

The Salon d'Automne was baptized, upon its foundation in 1903, the "Salon des Fauves," because its founders were revolu-

tionaries, young and fierce, in the art of painting. Matisse, followed by a small group of disciples, himself fresh from Gustave Moreau's studio, figured in this Salon almost immediately as a young leader. Derain, Friesz, Vlaminck, Bonnard, Guérin, and hosts of others more or less important, flung startling banners to the breeze, some of them dazzling and audacious of color. In the course of the seasons the first heat of revolt cooled, talents were organized and developed with the usual diversity of result, and in 1920 the vivacious Salon d'Automne had settled down to a "public utility" recognized as such by the Government. Nevertheless, it continues to be a Salon for young painters and is interesting as a study in tendencies. These tendencies are distinctly less violent at present; there is more reliance upon academic forms—always, of course, in conjunction with personal fancy. There are some horrors of form and color, especially in Salles 1 and 11, but Parisians are indulgent to youthful vagaries. There is a fine Kisling portrait of a young girl, soberly, beautifully colored, full of character; there is a mother and child by Eugene Zak which is done in the style of a wooden mannequin and yet has a certain artistic mastery; two interiors by Matisse which represent his daily work and have no especial significance, but are as charmingly colored as a bouquet of spring flowers from the fields; a striking group of figures, some nude, some dressed, by young Favory, which is regarded as very promising technically; a fairylike but real forest by Demeurisse; and Van Dongen's portrait of Nazimova, representing a gaunt, tragic woman seated, wearing a dark gown with dim ornamentation in front at the knees, a blue scarf, and enormous emeralds on her wrist. A piece of green drapery is on the arm of the chair. Her right hand holds a cigarette, and her eyes are enormous and grieving, almost horror-stricken; she has a drooping red mouth, her head is large and her hair abundant and outstanding. It is a strange picture, perilously near the absurd. But Van Dongen's qualities are there.

The private expositions are beginning to open their doors for the season. Th. Bosshard is exhibiting, at the Marcel Bernheim Gallery, his poetical canvases, with their mountains and angels and female deities,



EMILE ANTOINE BOURDELLE

IN HIS STUDIO

A COLLECTION OF 35 WORKS BY THIS MOST DISTINGUISHED CONTEMPORARY FRENCH SCULPTOR, ASSEMBLED BY MR. CONGER GOODYEAR OF BUFFALO, WAS SHOWN DURING NOVEMBER AT THE GRAND CENTRAL GALLERIES, NEW YORK, AND IS TO BE SHOWN IN BUFFALO, CLEVELAND AND CHICAGO. SINGLE EXAMPLES OF BOURDELLE'S SCULPTURE HAVE BEEN SHOWN FROM TIME TO TIME HERETOFORE IN THE KRAUSHAAR GALLERIES, NEW YORK, BUT THIS IS THE FIRST COMPREHENSIVE SHOWING THAT HE HAS MADE IN THIS COUNTRY. BOURDELLE HAS LATELY BEEN COMMISSIONED TO REPRODUCE, FULL SIZE, HIS "DYING CENTAUR" FOR THE ARGENTINE. ALREADY HE HAS A MONUMENT OF GENERAL ALVEAR IN BUENOS AIRES, A HUGE EQUESTRIAN FIGURE SURROUNDED BY SYMBOLIC STATUES. "THE VIRGIN OF ALSACE," WHICH STANDS ON A HILL AT NEIDERDRUCK IN ALSACE, COMMEMORATING THE PROVINCE'S RETURN TO THE MOTHER COUNTRY, IS HIS WORK. HE HAS DONE OTHER IMPORTANT WAR MEMORIALS. WHERE RODIN SOUGHT INSPIRATION IN CLASSIC EXAMPLES, BOURDELLE IS SAID TO GO BACK BEFORE THE DAWN OF HISTORY FOR HIS INSPIRATION.

which are so well done that it is difficult to see how they are done, and Hermine David, at the Druet Gallery, shows her happy pictures of fairs and fêtes and Sunday promenades. The American painter, Frances Q. Thomason, is exposing at the Marsan Gallery fifty-seven canvases of varied charm—towns, gardens, studios, interiors, little houses, châteaux—all evincing understanding of and love for France, where she has lived so long, as well as the skill that characterizes the sensitive and accomplished artist.

It was officially announced that the Exposition of Decorative Arts would close the seventh of November. Many merchants have urged its reopening in the spring, but this is thought to be a too risky experiment. When the Chamber of Deputies met, towards the end of October, the Minister of Public Instruction offered his views as to what building should be preserved for permanent use as a museum, for instance, of modern decorative art, or a school of the same, for which there is need. Recently the question was put to Parisians: what buildings of the Exposition should be retained? The reply was, Not any! Flimsy as most of the pavilions are, it will require seven months or more for their demolition, along with their pretty fountains, gardens, etc., and the restoration of the site to its normal condition. It is doubtful if ever again they will allow an exposition of this extent to be built within the city. Though such an enterprise was all very well before the days of frantic street traffic, it is quite a different problem now and too encumbering to modern Paris.

It is thought that the Exposition has aided materially in the accord between art and industry. There are still some manufacturers who prefer to work without artists, and there are artists too difficult to handle when it comes to industrial compromises; but, on the whole, the result has been good in this respect as well as in the popularization of contemporary decorative and industrial art.

LOUISE MORGAN SILL.

The Denver Art Museum has recently acquired through the Ranger Fund a painting by Lillian Westcott Hale, entitled "Nancy."

A NEW PROGRAMME OF ART EDUCATION

Baltimore, Maryland, one of the first of our American cities to establish and conduct courses in art in its public schools, is this year trying out a new programme for art education. The local educational interests are to be allied more closely with the professional art interests; relationships are to be established not only between the public schools and the special art school but also with the art museum and other educational forces.

The new elementary school art course will aim to enable boys and girls to employ the principles of art in all life situations to which they apply. Color, form, arrangement, lettering and construction will be taught, with appropriate points of emphasis assigned to each topic in each of the first six grades, where technical knowledge will, it is thought, find its ultimate outlet in creative expression. The latter will also have a place in the scheme.

The junior high school course will aim to acquaint all the pupils with art as an important phase of experience with which the individual must come into contact every day of his life whenever he chooses a costume, selects something for his home, in fact, whenever he is called upon to make an aesthetic decision or to evaluate or appreciate anything made by man.

In the senior high school there will be a general appreciation course required of all pupils in their first year. There will be also specialized or unit courses in various art subjects. These courses will be required only of pupils who are working toward an art diploma. All courses will be open to pupils of other departments as well as those who elect to study art as their major subject.

The Worcester Art Museum is holding this season on STORY HOURS FOR CHILDREN Saturday afternoons a series of Story Hours for children on Art History Literature of the Ages. These stories are divided into groups according to centuries, from the first to the nineteenth. Through this means the children are not only introduced to various places of historic and artistic interest but will become acquainted with many interesting personages

of the different periods. In October they were told how "Ashur-Bani-Pal Went Hunting at Ninevah"; in November how "The Emperor Justinian Built a New Byzantium"; in January both Joan of Arc and Marco Polo will be ushered in. In February "The King Holds Court in Old Touraine"; in March "An Escapade of Cellini the Goldsmith" will be related. Later there will be "A Happy Sojourn in Holland" and finally, in May, "Queen Marie Antoinette Plays Shepherdess." At the conclusion of the series, from May 8 to 20, there will be an exhibition of work by the children who have gone voluntarily to the Museum and are familiar with its collections.

ITALIAN
NOTES

The impending Holy Year, combined with celebration preparations for the septi-centenary of the death of St. Francis of Assisi, are accelerating a distinctly religious movement in modern Italian art. This trend was initiated by the demands of commemorations of the war's fallen heroes and by the restoration of churches destroyed by the enemy. In competitions held for the building of new churches, several young architects have manifested marked talent, among them Brenno del Giudici, whose latest work is the inspired Temple to the Fallen, upon the summit above Vidor. The altar-piece for this temple is a *Pieta* in tempora by Guido Cadorin, who has recently completed a large number of ceiling and wall frescoes done in the grand manner of the ancients, for rebuilt churches in remote hamlets of the Veneto.

Many prize competitions with juries of mature artists and critics, for the celebration of the septi-centenary, are destined to call out talent in every branch of art.

The 31,000-lire prize for the altar back of the Temple of Peace to be erected in Rome is to be subdivided among the competitors of the second grade, as works presented by competitors for the first prize have been judged "ex-aequo." The 10,000 lire offered for a painting upon any subject from the "Little Flowers" of St. Francis has been awarded to Dante Montanari of Bergamo for his "Serene Goodness." The 5,000-lire prize goes to Giuseppe Moroni of Rome for the painting entitled "The Song of Brother Sun."

Another activity of the Centenary Celebration Committee is in the direction of organizing theatrical spectacles to exalt the glory of St. Francis. Already under consideration is a play by Mario Ferrigni entitled "Mystical Marriage," which adapts to the exigencies of the modern stage a form of art which has long since disappeared from the theatre and survives only in rare religious ceremonies.

At Spezia, Admiral Diaz has succeeded, after much effort, in establishing a Naval Museum in the arsenal, with a large collection of objects representing the entire history of the Italian Navy.

Florence has now a so-called Permanent Exhibition of Painting and Sculpture in the Paoletti Palace, opposite the Pitti. It is not confined to the painters and sculptors of Florence but shows work from every part of Italy, with constant if not rapid renewals in order to give art lovers a true idea of the modern artistic movements throughout the country.

While Conti of Florence is creating a sensation at the Roman Biennial and others of almost as heavy backing are beginning to stand out in the great exhibitions, Vittorio Borriello, a young Neapolitan by birth, without backers and without health (since his premature war service passed almost exclusively in the hospitals), is making his way with a pure and individual painting not unlikely to secure him as great a name as any of his contemporaries.

Howard Leigh has sent for exhibition in Chicago about 30 oil paintings of boat subjects on the Giudecca, besides architectural effects in Venice. He has also just completed at Paris a new set of lithographs upon a series of fine pencil drawings made last spring among the monumental fragments of Imperial Rome.

The best work Alessandro Pomi has yet done unquestionably lies in the large lagoon pictures of the past summer, one of which was exhibited at Pittsburgh this fall.

HELEN GERARD.

The Simla Fine Art Society recently held its annual exhibition in Simla, the summer capital of the Government of India, the Viceroy performing the opening ceremony.

SIMLA
PICTURE
SHOW

The exhibition was organized by a strong and influential committee, of which Sir John Marshall, Director General of the Archaeological Department, was the president. There were about 700 pictures for display and in the opinion of some art critics in point of merit, they were well up to the average of recent years, if not exceeding it. The Simla Picture Show was formerly the best in India, but it was suspended during the War and has not since recovered its old level. Efforts are being made to restore its old prestige, and through its exhibitions to revive the old standard of amateur art and the old enthusiasm for it.

The show contained a large number of pictures from Kashmir, which is known as the "Paradise on Earth" on account of its most beautiful scenery. Among these pictures were some first class paintings and drawings. A noteworthy feature of the exhibition was the breadth of the area whence the pictures came. There were a good many from England which were for exhibition and sale, not for competition. Their presence was welcome on account of the variety they provided and the value to be derived by artists in this country from a study of them. Bombay artists were also well to the fore, quite a number of them having contributed some very good pictures. There were only one or two classes exclusively for Indian artists, but the proportion of Indians exhibiting was a tribute to the unifying breadth of the appeal of art and the quality of their work was, on the average, high. Bengal, Madras and the Punjab were also well represented. The exhibition was primarily a display of water colors.

The list of prizes included, among others, the Viceroy's prize for the best picture in the exhibition, won by Lieut. Col. E. L. Popham for his "Morning's Peace in the Valley," the Punjab Governor's prize for the best picture by a lady won by Mrs. P. M. S. Toovey for her "Portrait of Mrs. Britain Jones"; Sir Mahomed Shafi's prize, for a view of the Himalayan scenery, won by Mr. W. C. Buchanan; Sir Charles Innes' prize for a landscape, obtained by Mrs. E. Strutton for her "In the Dal Lake, Kashmir."

BIPIN K. SINHA.

The Akron Art Gallery now has a director, Mr. Peat, of the Cleveland School of Art.

ITEMS

The American Federation of Arts annual exhibition of color prints for home and school was held in the Sage Foundation Building, 130 East 22nd Street, New York, from November 1 to November 13 inclusive. To meet the special needs of the New York schools and their Home Centers this exhibition was somewhat enlarged this year and was held in cooperation with the New York school authorities. Its arrangement and display were under the special direction of Allen Eaton of the Sage Foundation.

While the International Exhibition was in progress, the Carnegie Institute, Pittsburgh, offered an interesting programme of lectures on art by distinguished speakers. On one evening during October Mr. Royal Cortissoz, well-known art critic and writer, lectured on "Paintings in the International Exhibition," and on another evening during the same month Mr. Homer Saint-Gaudens, Director of Fine Arts at the Institute, spoke on "The Art Spirit." During November there were lectures on "The Story of European Art," by M. Guillaume Lerolle, and "Modern Russian Art" by Andrey Avinoff.

The House Beautiful is conducting its fourth annual Cover Competition, which will be open until January 29, 1926. In addition to the usual first and second prizes of \$500 and \$250 respectively, and also the possible purchase price of a design, there is offered a special prize of \$100 with a Certificate of Merit, for the best design submitted by a student of any school of art. These competitions have been held annually for three years and have proved most successful. Full particulars concerning the present one may be obtained from The Competition Committee, House Beautiful, 8 Arlington Street, Boston, Mass.

An exhibition of landscape and garden paintings by Clara Fairfield Perry has recently been shown at the Brooks Memorial Art Gallery in Memphis, Tenn., whence it was sent on a circuit of a number of southern cities and towns. The collection, which includes approximately 45 paintings, had previously been shown in several of the museums and galleries in the middle west.

BOOK REVIEWS

MODELING MY LIFE, by Janet Scudder. Harcourt, Brace and Company, New York, publishers. Price, \$3.50.

This is a most delightful autobiography and gives a real insight into the life of an artist. It is the story of how a little girl born in Indiana has become one of the most distinguished women sculptors of our day—a story full of adventure, of splendid courage, of persistent effort and of real reward told in a frank fascinating way; a story not lacking in pathos but thoroughly stimulating in spirit. Janet Scudder undoubtedly has the divine fire, but at the same time she is essentially human and she has that sense of humor which is reckoned a saving grace. There is much that is thought-provoking in what she says. The lessons which she has learned through hard experience should prove profitable to others, and her comments on present conditions deserve consideration. It is a temptation to quote from the pages of this book here and there as one would recount the conversation of a friend, but it is better to let her speak for herself. We commend the book most heartily, and hope for its wide reading.

LETTERS TO KATIE, by Sir Edward Burne-Jones, with an introductory note by W. Graham Robertson. Macmillan and Co., Ltd., London and New York, publishers. Price \$2.50 net.

As Mr. W. Graham Robertson says in his introduction, this little book of letters and drawings raises a corner of the veil from that inner sanctuary of Edward Burne-Jones' mind, which might otherwise have remained closed. We are inclined to think of all of the Pre-Raphaelite brothers as very serious minded, but these letters written to and drawings made for Katie, the child of valued friends, show this member of that fraternity in a charmingly whimsical mood, capable of pretending, of real fun-making, of inimitable playfulness. "I have been learning to draw all day," he says in one letter. "Mrs. Art teaches me. It is very difficult." In one instance he pictures himself as he ordinarily looked in London and as he might look if he put himself into the hands of a good tailor. No comics of today could be more comical than some of these drawings—no Alice in Wonderland adventures more absurd.

Whether he draws pigs or people, his high hat floating away on the channel or himself mastering the latest dance steps, the "lovely line flows on rhythmic and unerring." He "had formed the habit of making pictured stories for his own children; he had grown to need the criticism and collaboration of a baby; his own nursery being empty, he adopted Katie," fortunately for us today.

FLANDERS AND HAINAULT, by Clive Holland. The Medici Society, London and Boston, U. S. A., publishers. Price, \$2.50.

This belongs to the charming little Picture Guides issued by the Medici Society of London, which from time to time, as issued, have been reviewed in these columns. It is dedicated to His Majesty, King Albert of Belgium, with his gracious permission, and is a worthy successor to the Guides to Grenoble and Thereabouts, The Italian Lakes, Mont Blanc, The Land of St. Francis of Assisi and The French Riviera, on whose heels it quickly follows. There are illustrations on every page—illustrations made from well-selected photographs and beautifully reproduced by an offset process. These are printed in sepia, but the type, curiously enough, is in a dull red ink, the one questionable and inartistic feature of the book, the color not according with the tone of the illustrations and being very hard to read. The author is fully familiar with his subject and sets forth interestingly the lure of Belgium, the sea coast and its towns, recounts engagingly the history of Bruges, describing at the same time its picturesqueness and romance, and in like manner Ghent and other historic towns and Brussels and its environs. Who that has visited these places does not love them and will not welcome this souvenir and guide.

GRADED SCHOOL BUILDINGS, Book II, compiled and edited by William George Bruce. The Bruce Publishing Company, Milwaukee, Wis. Price, \$10.00.

In the year 1914 this publishing house issued the first volume on Graded School Buildings, but so lively is our step that already many of the designs presented therein are considered obsolete. The purpose hence of this second volume is to bring the record up to date—to set forth the progress made in this field of architecture in the last

decade, during which time new ideas, new types of lay-outs and new designs have been developed. It is largely a pictorial report. The compiler, we are told, had nearly a thousand exteriors and floor plans to select from, but he confined his selection to grade schools of the type most popular in the average sized city and the larger village. The text comprises about 59 pages and deals with Elementary School Buildings, Artificial Lighting Systems in the Schools, the Development of School Grounds and the Dependence of School Architecture upon Educational Engineering, prepared in each instance by an expert and well presented. The major portion of the book, approximately 350 pages, consists of photographs and plans. These illustrations show school buildings in all parts of the United States, and those interested in this branch of building, in education and in art should find much material of significant meaning herein. Undoubtedly progress has been made in certain particulars during the past ten years in the matter of school buildings. Schoolrooms today are undoubtedly better lighted, better ventilated and more sanitary than they were in the past, but judging from the works selected for illustration, it is shocking to find what a large number of these school buildings have the appearance of factories and warehouses, even jails. Surely the ugliness of such buildings must have its effect upon the school children. No child could fail to be impressed by it. That dull ugliness is unnecessary is shown by other illustrations of buildings which are beautiful in design and apparently equally practical in plan. Utility and beauty can go hand in hand. It has been repeatedly demonstrated. An ugly schoolhouse should not be allowable. It is a crime against civilization. It is misdirecting the education for which it supposedly stands. Here is matter gravely serious.

THE OLD MISSION CHURCHES AND HISTORIC HOUSES OF CALIFORNIA, by Rexford Newcomb, M. A. J. B. Lippincott Company, Philadelphia, publishers. Price, \$15.00.

This book by the Professor of the History of Architecture of the University of Illinois is the result of six years' field work in California and continuous research throughout a period of thirteen years. It is in-

tended for both the architect and the general reader. It has a frontispiece in color, 217 illustrations and measured drawings and 24 line drawings. As the author says in his foreword, "While a great deal has been written of the Colonial Architecture of our Atlantic Seaboard, little or no serious work has heretofore been spent upon the architectural expression of that interesting politico-social movement which resulted from Spanish occupation of the southwestern United States." The present work is intended to fill this great gap in the literature of American architecture and does so admirably. Part I deals with environmental backgrounds, the setting afforded by California, the Padres, founders of the Mission System, the rise and fall of this system and the early life in the Missions. Part II takes up a description of the old Missions. Part III deals with historic houses, the concluding chapter of which is on Modern Hispanic Architecture. Those who are building homes where the climate parallels that of Southern California and those who have spent happy days in the Mission country will find this book of engaging interest.

ENGLISH GARDENS, by H. Avray Tipping, M. A. Charles Scribner's Sons, publishers. Price, \$25.00.

This beautiful volume illustrates and describes 52 English gardens as they are in our own time. Some are new creations but are linked more or less closely with the garden art of the past. According to the author, the English of today hold the first place in the world as the producers and maintainers of the "Garden of Pleasure." They like their gardens, they devote their attention to them, they intelligently choose the forms and the plants that Nature demands for a special site, or cajole her into taking under her wing their special favorites. "The Americans," Mr. Tipping says, "can spend more in great layouts and ambitious schemes; the Italians have a more splendid past." But we cannot either of us apparently quite compete with the English in this branch of art, and probably he is correct. Frankly he admits that, like all other arts, the English learnt it by borrowing. We, too, are prodigious borrowers, and from this volume, with its enlightening text and beautiful illustrations, much may be learned

by American garden makers and landscape architects. The English are lovers of flowers, and they know how to grow them in such wise that they become a part of the landscape—an element in the picture. We, too, in America are flower lovers, but we are apt to let them dominate our theme. Also in many parts of this country we have more difficult climatic conditions to deal with, besides which we are lacking in trained workmen found so prevalent in the past but, alas, less frequent in the present on English estates—ideal gardeners. The relation of the house to the garden is well understood in England and is beautifully set forth in this volume, the greater portion of which is given to accurate description and elaborate illustration of various great estates, among them Abbotswood, Gloucestershire, Branham Park, Yorkshire, Chilham Castle, Kent, and Chatsworth, Derbyshire, to enumerate only a few; estates and gardens which have stood for many generations, the preservation of which should be jealously guarded as an enrichment of the state. It is a beautiful, sumptuous volume.

HISTORY OF ART, by Elie Faure, translated from the French by Walter Pach. Four volumes. Published by Harper & Brothers, New York. Price, \$7.50 per volume.

Elie Faure has treated art as the index of civilization and through it has given us an outline of civilization which is full of significance. In Volume I he deals with *The Development of Man as Revealed by Art*, in Volume II with *Mediaeval Art*, in Volume III with *Renaissance Art* and in Volume IV, recently reviewed in these columns, with *Modern Art*. These are not only scholarly works but writings which do much to evidence to the thoughtful the place that art holds in life. The difficulties which those who would advance the interest in art today and restore it as a common heritage of mankind meet with, are chiefly the result of a lack of comprehension of this fact. Art has come to be regarded as a non-essential, as a thing apart, whereas, as this author shows us, it is the substance of life—the reflection of the mind of man and his aspirations, inseparable from, not merely dependent upon, the current of endeavor. Through Mr. Pach, the author has found a sympathetic and skillful interpreter, so that these

books read as though written in our own language—first-hand utterance. Interesting tables are given in each volume which bring together the artistic development of the several countries and so contravert the idea that one art broke off when another began. These are books which should be found in every library and, we should like to say, in every home.

ART IN HOME ECONOMICS: A BIBLIOGRAPHY, by Marion E. Clark and others. The University of Chicago Press. Price, \$1.00.

This book was prepared by the Bibliography Committee of the Related Arts Section of the American Home Economics Association which was appointed two years ago by the chairman of the section. It comprises lists of books on costume design, history of costume, interior decorating, history of furniture, architecture, art principles and art appreciation. It is intended for the use of teachers and students and those interested in beautifying their homes and in dressing artistically. Turning to the list on Art Appreciation, we find, however, many important omissions, such for instance as Duncan Phillips' excellent book, "The Enchantment of Art," and Royal Cortissoz's book, "American Artists," and included therein Reinach's "Apollo" which deals essentially with the history of art rather than appreciation. Also in this department in the list of magazines, there is no mention of *The American Magazine of Art* or of *Art in America*, and only three of the museum bulletins, those of the Metropolitan Museum of Art, the Boston Museum of Fine Arts and the Art Institute of Chicago, are set down. One wonders why this discrimination, what can have governed in the matter of choice, and if also, the other bibliographies in fields less familiar to the reviewer are no less representative.

LANDMARKS IN AUSTIN, TEXAS, by Samuel E. Gideon. Price, \$1.00.

We have lately called attention in these pages to a "Guide to Art in Philadelphia." We have now before us a somewhat similar effort to make known the artistic features of the capital of Texas. The author is professor of architecture at the University of Texas, and his booklet is illustrated by woodcuts made from original drawings by himself. The text is likewise engaging.

Spencer B. J.
T-T-E